



Special *Babylon 5* poster inside

TV FX

Creating the
effects for
THE X-FILES
& **THE**
OUTER LIMITS

**STAR TREK:
VOYAGER**
Episode Guide

Bob Baker writing
DOCTOR WHO

WITH: News, Reviews, SEAQUEST DSV & MORE...



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His writing partnership with Dave Martin brought us *Sky*, *King of the Castle*, three *Doctors* in one story as well as many other '70s *Doctor Who* episodes, a solo *Who* story, and *K9*...

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Scanned by Zeg



EDITORIAL

Well, we've managed to find our way back from the *Lost Voyagers Special*, and just in time to bring you the latest issue. On our way back we found ourselves in the States briefly and tuned in to the Nickelodeon station. We'll done to them for providing a useful service to the viewers. Some series, like *The X-Files*, do not show an onscreen title, but Nickelodeon not only gives the episode title before each programme, but also the number, guest stars and any notable points about the episode. It is a pity more tv/satellite stations - UK Gold, take note - do not provide something as useful as this, like episode titles for listing magazines. .

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Your questions about the TV Zone posed and answered

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Compiled by Dominic May, Eilwen Yim and Joe Nazzaro



Time for Sapphire and Steel on Bravo

Bravo Bonanza

Bravo have concluded further deals with Polygram over broadcast of programmes from the ITC library. The final selection of acquired is: *The Adventures of Robin Hood*, *The Buccaneers*, *Danger Man*, *Department S*, *Edward the Seventh*, *Gideon's Way*, *Hammer House of Horror*, *Jason King*, *Mun in a Suitcase*, *The New Adventures of Charlie Chan*, *The Persuaders*, *The Prisoner*, *Randall and Hopkirk (Deceased)*, *The Return of the Saint*, *The Saint*, *Sapphire and Steel*, *Sir Lancelot*, *Space: 1999*, *Strange Report*, *UFO*, *William Tell* and *The Zoo Gang*.

Head of Bravo Yoni Cohen says, "The ITC deal is possibly the most important commercial programming deal done in the cable and satellite world." The 800 hours of programmes will be broadcast over the next five years.

Already scheduled for June are *Department S*, *The Persuaders*, *Sapphire and Steel* and *UFO*.

Rebooted

US network ABC and Canada's YTV has commissioned a second series of the computer-animation series *ReBoot*. The first series so impressed Steven Spielberg that he phoned the show's Vancouver office to send his congratulations. It also attracted the interest of President Clinton, who asked for a video



Rebooted

copy to be jetted to him at the White House. ITV will repeat the first run, but a decision has still to be taken whether to acquire the second series.

TV Focus

86 episodes of *Mission: Impossible* have been acquired by Channel 4, no doubt to tie in with the release of the forthcoming big screen version. *Something is Out There* starring Joe Corbett and Maryann d'Abo gets another screening on Sky One in a late night slot, daily from 21 June.

UK Gold has got its *Doctor Who* transmission order set together with *The Sea Devils* (6 eps from 23 May), *The Mutants* (6 eps from 3 June), *The Time Monster* (6 eps from 13 June), *The Three Doctors* (4 eps from 21 June) and *Carnival of Monsters* (4 eps from 27 June). *Moonbase 3* will be repeated on Sundays from 11 June at the unattractive hour of 7 am, while *Star Cops* moves to fill the same slot on Saturdays from 18 June. And the first full UK repeat of *Blake's 7*'s 32 episodes during the first weekend of June.

Home Grown Sci-Fi

The death of UK-produced Science Fiction has been the subject of some debate since the success on BBC2 of *The X-*



Doctor Who UK Gold is still in those UNIT days

NEW WHO LIFELINE

Despite the failure to secure a slot on the Fox Network for *The New Adventures of Doctor Who* pilot script by John Leekley, an announcement was made in April that BBC Worldwide and Universal Television have agreed terms with Fox for the development of a new script for a medium-television *Doctor Who* feature. Liaison officers Randy and Jean Merc Loeffler said, "The BBC will probably make a formal announcement soon; however, because this is a script commitment, and not a film commitment, the BBC has historically preferred to hold off issuing formal announcements until actual filming has begun."

It is now clear that Amblin Entertainment is no longer associated with the project, mainly because of the formation of the new studio Dreamworks SKG, which Steven Spielberg holds a share in. It is also being emphasized that it is no longer accurate to term the project "US *Who*" as the BBC would be involved in all stages of the project.

The Loefflers continued, "The executive producers in charge of the new *Doctor Who* remain Philip Segal (who is still with Amblin) and Peter Wegg. They are both British. They are also fans of, and well acquainted with, the original *Doctor Who*."

All information released previously on the subject of the writer, the story, the supporting characters or villains who may appear in it, etc. is now obsolete. Until the new script is deemed "final" by all parties, clearly no actor or director can formally be hired. Decisions on these would not be taken before July.

"If the script and budget are acceptable to all, the producers would like to shoot the feature in the fall, for a November broadcast, during the ratings sweeps period. The BBC will likely show it around the same time as it is shown in the US."

"If the feature gets good ratings, and is well received, it is likely that it will be followed by a regular series, but there are no certainties about this at the time."

The only definite known are that the theme music would remain virtually unchanged and the TARDIS would still be a police box. However production designs would be updated as the producers feel that *Doctor Who* must be able to compete with the likes of the *Star Trek* franchise and *Babylon 5* in the field of special effects, although wherever appropriate traditional design elements from the original programme would be preserved.



The Police Box still going...

Files Author Brian Aldiss says the main handicap of broadcasters is their pre-conceived ideas

of what Science Fiction is or should be: "They hate what they think it is... they don't think that there might be something that you could call a serious Science Fiction novel that might be put on with the same delicacy as say *Middlemarch*." Simon Hogg of the BBC Drama Series Development unit blames high budget Hollywood films for the fact that the Corporation has made no attempt to compete. However, BBC2 Controller Michael Jackson recently remarked, "I think it's safe to say we'll be seeing a home-produced equivalent of *The X-Files* in the not too distant future."



Sad days — Blake's end!

VIDEO/AUDIO UPDATE

(Please note: The list is subject to change)
Producers: BBC (B), Beyond Vision (BV), CIC (C), Fox (F), Lumiere (L), Universal (U)

Nov 22nd	ST: TNG	All Good Things...	(C)
Dec 5th	Doctor Who	The Power of Krell	(B)
	Red Dwarf VI	The Armageddon Piecer	(B)
	The X-Files	Bye V - Polymorph II - Emohawk	(B)
		3. Jersey Devil/Shadows	(F)
		4. Ghost in the Machine/ice	(F)
	Doctor Who	Planet of the Daleks	(B)
		Wonders of the Deep	(B)
		Collectors Edition	(B)
12th	ST: Voyager	3.7 Life Support/Heart of Stone	(B)
	ST: DS9	Dark Horrors/Requiem	(B)
19th	Alien Nation	3.8 Descent/Prophet Motive	(B)
26th	ST: Voyager	3.1 Catalyst	(B)
	The Avengers - Cathy Gale	1. Death Despatch/Propellant 23	(L)
		2. Mr Teddy Bear/Bullseye	(L)
Jan 2nd	Doctor Who	The Mark of the Rani	(B)
		Time and The Rani	(B)
		The Curse of Peladon	(B)
	Space Vets	5 episodes	(B)
	The X-Files	5. Space/Fallen Angel	(F)
		6. Ever/Free	(F)
10th	ST: DS9	3.9 Warnings/Distant Voices	(B)
	ST: Voyager	1.2 Parallax/Time and Again	(B)
17th	ST: Voyager	3.9 Parallax/Dreamland War	(B)
	The X-Files Series 2	2 rental releases start	(F)
Apr 7th	Doctor Who	Frontier in Space - double pack	(B)
		extended up 5	(B)
	K-9 & Company	A Girl's Best Friend	(B)
	Blakes' 7	Seasons 1-2 - 13 tapes @ £7.99	(B)
	ST: DS9	3.10 Through The Looking Glass/Impossible Cases	(B)
	ST: Voyager	1.3 Phage/The Cloud	(B)
	The X-Files	7. Beyond The Sea/Gender Bender	(F)
		8. Lazarus/Young at Heart	(F)
	Doctor Who	Kinda	(B)
	Babylon 5	4. War Prayer/And Sky Full of Stars	(B)
		5. Deathwalker/Benevolence	(B)
28th	ST: DS9	3.11 The Die is Cast/Explains	(B)
	ST: Voyager	1.4 Eye of the Needle/Ex Post Facto	(B)
	Star Trek - Generations	Rental	(C)
Sept 4th	Doctor Who	The Sea Devils	(B)
		Wonders of the Deep	(B)
	Wallace & Gromit	A Close Shave	(B)
	The X-Files	9. EBE/Miracle Man	(F)
		10. Shapes/Whisper	(F)
11th	ST: DS9	3.12 Family Business/Shakar	(B)
	ST: Voyager	1.5 Emancipation/Prime Factors	(B)
	Star Trek Movies 1-7	Box set £29.95	(C)
	The Avengers - Cathy Gale	3. Maelstrom/Penny/Death of Great Dane	(L)
		4. Death on the Rocks/Trailer in Zebra	(L)
		Vol 23 - Diana Rigg	(L)
18th	The Avengers	6. Survivors/By Any Means Necessary	(B)
	Babylon 5	7. Scars and Promises/TKO	(B)
25th	ST: Voyager	1.6 State of Flux/Horror & Demons	(B)
	ST: DS9	3.13	(B)
Oct 2nd	Doctor Who	Paradise Towers	(B)
		Survival	(B)
	The X-Files	11. Tooms/Born Again	(F)
		12. Bolinas/Ellen Meyer Fleck	(F)
9th	ST: Voyager	1.7 Cathexis/Faces	(B)
23rd		1.8 Jetset/Leaning Curve	(B)
		1.9 Eloquent/Seeks	(B)
		2 rental releases	(L)
Nov 6th	Doctor Who	Planet of Giants	(B)
		Invasion of Dinosaurs	(B)
	ST: Voyager	1.10 Projectors/Deep Time	(B)
	The Avengers	Vol 24 - Linda Thorson	(L)
		Vol 25 - Diana Rigg	(L)
Dec 4th	Star Trek Generations		(C)
1996			
	Blakes' 7	Seasons 3-4 - 13 tapes @ £7.99	(B)

BSC single tapes are normally priced at £11.99 with double-packs £16.99

BABYLON 5 UPDATE

NB: Major spoilers ahead!

(6 June) Confessions and Lamentations Written by J. Michael Straczynski, directed by Kevin Gremin. When members of the Markab race start dying, Dr Franklin discovers that an ancient disease has started spreading again and races to find a cure.

(13 June) The Long, Twilight Struggle Written by JMS, directed by John Finn. The Narn are losing the war against the Centaurs and as a last desperate attempt to hold them off, plan to destroy a heavily guarded Centaur supply world using the majority of their fleet. But the Centaur discover the plan and, with the help of the Shadows, stop the attack and strike at the near defenceless Narn homeworld.

(20 June) Divided Loyalties Written by JMS, directed by Jesus Trevino. Telepath Lyta Alexander (from the pilot episode) returns to B5, now part of a secret movement against Psi Corps. She informs Sheridan that a sleeper spy has been planted onboard B5 by Psi Corp and that he or she is a very important person. To make matters more complicated the spy does not know he or she is a spy, having had subconscious personality planted without their knowledge by a psi technique. The personality can only be triggered by a telepathically-transmitted password. When an attempt is made on Lyta's life Sheridan agrees to let her scan all senior crew members, but Lyta's needs being scanned, revealing a secret she has kept. Then a surprising discovery is made. Guest stars Patricia Tallman.

(27 June) Comes The Inquisitor Written by JMS, directed by Mike Laurence. Vejar Plot unknown. Guest starring Wayne Alexander.

(4 July) The Fall of Night Written by JMS, directed by Janet Greek. The season finale where the battle of good vs evil is about to commence. We will also see what Kosh looks like inside his encounter suit. Guest starring Roy Dotrice and John Vickary.

It appears that UK viewers will beat their American cousins again this year as far as end of season episodes go. UK viewers will get to see the last 4 episodes a few weeks before the Americans do.

More Ghosts

MGM/UA is in discussions about producing a series based on the *Poltgeist* film trilogy. A two-hour pilot plus 20 hour-long episodes are under consideration for completion in time for US syndication in the Autumn of 1996. MGM/UA president Gary Marantz says the series would be in the vein of a "serious *Ghostbusters*".

The New Dwarf?

Toyah Wilcox, Samantha Fox and Roger Daltrey will star in a new 13-part rock and roll Sci-Fi



Confessions and Lamentations

western *Travelling Light* from Tyne Tees TV about five girls in a band who travel around in a spaceship. Filming commences in September and £1.5 million funding has been obtained to produce a feature-length TV movie as well. Could this be an ITV success to challenge *Red Dwarf*'s popularity in the Sci-Fi comedy stakes?

Children's Focus

A six-part special effects intensive BBC Fantasy adventure *The Demon Headmaster* by Gillian Cross is in production at London locations and Ealing Studios for screening in November.

UPDATE STAR TREK: VOYAGER

The Phage return
in Faces

Jetrol



Fans expecting the first season of *Star Trek: Voyager* to consist of a standard 26-episode season along the lines of *The Next Generation* will be disappointed. Filming has now ended after the completion of twenty episodes (the two-hour opener plus eighteen episodes), which parallels the shorter first season of *Deep Space Nine*. Beyond the episodes listed in this issue's episode guide, the remaining titles are: *Cathaxis*, *Faces* (which features the return of the diseased aliens from *Phage*), *Jetrol*, *Learning Curve*, *Elquián*, *Sekas*, *Projections* and *Deep Time*.

UPDATE DS9 - SEASON 3

Dangerous journey in Explorers



(8 May) *Explorers* Sisko builds an ancient Bajoran solar sailboat, and he and Jake set off on an adventure... and face disaster. Guest stars: Gul Dukat (Marc Alaimo), Dr Elizabeth Lemay (Barl Hochwald), Leeta (Chase Masterson). Teleplay by Rene Echevarria, story by Hilary J Bader, directed by Cliff Bole.

(15 May) *Family Business* Quark is forced to return to his home planet

Ferengi when his mother, Iwika, flouts the law and aims a profit! Guest stars: Cassidy Yates

(Penny Johnson), Rom (Max Grodchick), Brunt (Jeffrey Combs), Iwika (Andrea Martin). Written by Ira

Steven Behr and Robert Howitt

Wolfe, directed by Rane Auberjomois.

(22 May) *Shakaar* Kira visits her former resistance colleague Shakaar and ends up joining him as a fugitive. Guest cast:

Shakaar (Duncan Regehr), Lupara (Diane Salinger), Fum (William

Luckin), Syver (Shawna Howard).

Lemay (John Doman), Kai Winn (Louise Fletcher). Written by Gordon Dawson, directed by Jonathan West.

(12 June) *Facets* Jadzia meets Dax's former hosts when their memories are transferred into Sisko, Kira, Bashir, Odo, Quark, D'Brian and Leeta. But Curzon decides to stay in Odo's body!

Guest stars: Guardian (Jeffrey Alan Chandler), Rom (Max Grodchick), Nog (Aron Eisenberg), Leeta (Chase Masterson). Written by Rene Echevarria, directed by Cliff Bole.

(19 June) *The Adversary* Final episode. One of Dax's people seizes the Defiant and prepares to start a war. Sisko is promoted to Captain. Guest stars: Krijevsky (Lawrence Pressman), Edgington (Kenneth Marshall), Bolian (Jeff Austin).

ber. It concerns an evil headmaster who has the power to hypnotise his pupils to obey his bidding. Terence Hardiman plays the Head with Tessa Peake-Jones (So Haunt Me) as the Mother.

The Lifecare Group is developing a 13x30-minute children's drama titled *The Book of Life* (working title 'The Beastery') about a parallel world where the blueprints for the survival of life on Earth and other planets are held. The company has also nearly reached the end of scripting the adaptation of Clive Barker's *Wolves-of-the-wild* into an eight-part series.

A second series of *Pirates* has been commissioned for Autumn BBC1 transmission.

Ambassadors at NFT

On 6 June at the Museum of the Moving Image there is a tribute to Irene Shubik (who will be in attendance) with screenings of *Out of This World*, *Little Lost Robot* (ABC tx 7th July '62) based on an Asimov story with Shubik as story editor and *Out of the Unknown*, *The Mole* (BBC tx 20th Dec '65) which was produced by Shubik.

On 22 June at the NFT, *One Step Beyond: The Sorcerer* (ITV tx 23rd May '61) starring Christopher Lee and *Mystery and Imagination*, *Frankenstein* (Thames tx 1st Nov '68) with Ian Holm will be shown. Further details can be obtained from the box office on 0171 928 3232. In August the Tele70 season will

include programming to tie in with the 25th anniversary of the near disaster Apollo 13 mission. There are plans to show either the whole or four episodes of *Doctor Who: The Ambassadors of Death* (including the re-colouring work which was able to be achieved) plus *A Life at Stake*, *Houston, We've Got a Problem* (BBC tx 31st Mar '78).

Spin-offs Increase

A new movie adaptation of the '30s tv serial *Quatermass and The Pit* is on MGM's production slate. To be titled *Legacy*, it will be scripted by Ashley Sidaway and Caroline Beecham.

Quentin Tarantino will direct a new cinema version of *The Man from U.N.C.L.E.* in which he will also appear. *Lost in Space* is still in 'active development' for a 1996 release. *The Tripods* is being developed for the big screen by Ed Neumeier with the action transferred to the US.



The Pit re-opened



The Adversary

JOHN WOODVINE MARSHAL ARTS

John Woodvine plays the main villain in one of the two *Doctor Who* videos out this month, *The Armageddon Factor*. "I remember that I was getting messages from some galactic super power," he says. "I was the head of my planet, and although I was a dictator, I was actually being dictated to."

John's character is the Marshal, a man concerned only with war and destroying the planet of Zoos, even if it means the destruction of his own world, Arnos. It would be fair to say that asking John Woodvine to play the Marshal was casting to type. By his own admission, he quite often plays a military man. "Military types or policemen," he declares. "I'm too old to play policemen now. I play retired policemen."

"What I principally remember is we all laughed quite a lot," continues John. "I used to get messages via an implant in my neck from this higher galactic power and a certain amount of twitching used to go on as this thing was activated and the messages came through. It was difficult keeping a straight face. Of course you have to appear to believe every angle moment of it. That's the knack, do it with complete sincerity, no matter how hilarious you may find it."

Every *Doctor Who* story has its villain and it's tempting for some actors to adopt an over-the-top pantomime style for the role, but John likes to think he played the part with a bit more subtlety. "I always try to do whatever the character is — whether he's wicked or funny — to try and find the real man. It will be interesting to see whether I managed to get any other dimension other than just pure evil into the man. I'd like to think he was a bit more rounded, but of course that depends on the script. If the script makes him one-dimensional, then there's not a lot the actor can do about it."

In fact, the script for *The Armageddon Factor* was quite a good one, rounding off the Key to Time series with some superb twists. One of the most effective scenes is when the Doctor uses the Key to put the Marshal in a Time loop and prevent him from destroying both the planets. John Woodvine doesn't have much recollection of this scene, or the story in general — he made it seventeen years ago, after all. But every so often he is assured that the Marshal is remembered by others. "I do a lot of theatre work and over the years people pop up at the stage door, the *Doctor Who* fans, with their albums and their books of reference and I find myself signing very specific pages in the annuals that refer to my character or my particular story. That's very interesting because they're real buffs."

Jane Killick

Fighting a losing battle, the Marshal (John Woodvine) in *The Armageddon Factor*



THE MENTORS

Gereth Thomas, best known for his role as Roy Blake in *Blake's 7*, has been cast as the main villain in a new SF pilot, *The Mentors*, scheduled to begin shooting this summer.

Produced by Ultrazone Pictures, the pilot features several familiar names in genre television, notably director Michael Hayes, who worked on the 1961 series *A for Androids*, as well as the *Doctor Who* adventures *The Androids of Time*, *The Armageddon Factor* and *City of Death*. On the production side are three *Doctor Who* veterans: costume designer Pat Godfrey, make-up designer Sheelagh Wells and composer Mark Ayres.

Final casting is still underway, and filming of the forty-five minute pilot, *Awakenings*, is slated for the early summer. The series focuses on a group of young adults whose dormant psychic powers are awakened when an ancient evil threatens the Earth.



Gereth Thomas beyond *Blake*

Photo: V&A

Forthcoming

Lonny Heary's *Crucial Films* is developing *Neverwhere*, a six-part drama by Fantasy writer Neil Gaiman, about the homeless who fall through the cracks in London and disappear. It will be one of two serials for BBC2 aimed at an older audience if the funding becomes available to provide an alternative choice to viewers opposite Channel 4's

forthcoming teen soap.

The Tomorrow Man, a pilot for a potential series about a time-travelling robot which is searching for the moment in history when man eventually destroyed itself, is in production.

Carlton has won a commission from ITV to produce a 90-minute pilot, *Bliss*, described as a "scientific detective drama".

Mervyn Peake's *Gormenghast* trilogy is still in development for the BBC.

WIN THE FINAL TWO SEGMENTS!

The epic battle between good and evil, light and darkness is coming to a climax — on June 5th BBC Video release the final two tapes in their *Doctor Who* Key to Time series. *The Power of Kroll*, in which the Doctor and Romana face savages, a xenophobe, a gun runner and a giant squid retails for £11.99, while in the double-pack *The Armageddon Factor*, which retails at £14.98, their search for the Key to Time comes to a climax. TV Zone readers, however, stand a chance of laying their mitts on one of five sets of these two releases — for nothing! Just send us the right answer to the following question, and the first five names out Jerry's magic sack will win the vids.

Who were the two scriptwriters for *The Armageddon Factor*?

Postcards to:
TV Zone (Squid!)
Visual Imagination Ltd
PO Box 371
London
SW14 6JL, UK

Closing Date: June 30 1985

The Power of Kroll



Photo: BBC Video



CHARLES COOPER COMMANDING KLINGON

CHARLES COOPER is one of a very small group of actors who have played one of the militaristic Klingons in the *Star Trek* film series and on television. Not only did he play the jaded Klingon general Korrd in *Star Trek V*, but he also joined *Star Trek: The Next Generation* for two appearances as ageing Klingon council leader K'mpec.

What's A Klingon...?

Ironically, before receiving that first call from the producers of *Star Trek V*, the veteran actor hadn't the slightest idea what he was getting into. Remembers Cooper, "I said to them, 'Before I tell you how I see this character, will somebody please tell me what a Klingon is?' I had seen one segment of the original series twenty years ago, and that was it. I knew nothing, and I carried that on my shoulders for the entire film. I didn't know what the hell a Klingon was."

"Anyway, they got me all the films on video, I looked them all over, and then I sat down with them and discussed my wardrobe and what my approach to the character would be. It was a very interesting character at that time, and

then we started working. I was booked for about four months before the film even started. I had a wonderful experience with [director] Bill [Shatner], who I thought was tremendous and right on at all times. He was all business and great to work with."

Playing a bony-headed alien warrior was probably the farthest thing from Charles Cooper's mind when he began acting at the age of sixteen. Unemployed, he became part of the Federal Theatre "The Federal Theatre," he explains, "was created to have art, actors, scene designers, playwrights, musicians, directors, and costume designers given work, and it was one of the greatest cultural movements in the history of the United States. It was created during the height of the Depression, under the premise that even though the entire nation was unemployed, and any help that could be given to the people of the United States, the one area that should not be overlooked was the arts."

"I came into it because we were all in desperate need of existence. They needed young actors, and I wanted to be an actor. It was either that, or going on the street with a gun and shooting people. This was in 1939, and in 1941,

the Federal Theatre Programme was destroyed."

In 1941, Cooper went to war. He joined the Rangers, part of America's elite fighting force. Unlike many members of his battalion, Cooper returned home after the War, but half a century later, he still mourns the loss of his fallen comrades.

"It's a very difficult time, not only to talk about, but to remember," says Cooper, his voice softened by strong emotion. "Every year, no matter where I am, I go to memorial services, and suffice to say, during the War, there are two things all men seem to have learned. The most important was the absolute joy, the camaraderie, the pride and the true feeling that what we were doing was right. The other was never in your life again would you become friends with any other man."

After the War, Cooper was fortunate in being able to pick up the pieces of his acting career fairly quickly. "When I came back, very grateful to be alive, I still had a contract with a studio, and the producer honoured it. About six months later, I informed him that I did not want to be in films, that I only wanted to work in theatre, and he released me from my contract. I went into

the theatre, from 1945 until 1957, all over America and London, doing everything, acting, producing and directing.

Hitchcock

"In '57, Alfred Hitchcock hired me under contract to him personally, and I made one film called *The Wrong Man*. As far as I was concerned, he was one of the gentlest, kindest, most sensitive gentlemen that I've ever met. As far as his professional capabilities, the industry hasn't seen more than a handful of me that have reached the level of accomplishment that he reached."

A few years later, Cooper returned to theatre, although he returned to television from time to time. "During the '60s and '70s, I was still a young character actor, and then in the '80s, I would get calls from people saying, 'Are you going to do any television again?' I made a handshake deal with my friend Mike Landon, and did *Father Murphy*, and every single show that Mike did. He always knew what the niche was that he could fill, and he would fill it brilliantly."

Trek Movie and Cuts

Then came *Star Trek*, and Cooper's involvement with the fifth feature film. "Like so many things in an actor's world, somebody gives you a call," he remembers. "I went in and met Bill, the producers Harve Bennett and Ralph Winter, and David the writer I read through the whole script, and they said, 'Fine, thank you very much.'"

"I don't know how many people they were interviewing, but the next morning at 8:00, they wanted to make a deal. Then I had to meet with Nilo Rodis who was the art director and designer, and the costume designer, so I met them, and they said, 'How do you see the character?' What do you see, because," and this is a quote, "Bill thanks you are the greatest thing since 7 Up," which was very flattering."

Unfortunately, many of the scenes that helped define General Korrd never made it past the cutting room floor. "After we had finished," says Cooper, "Bill sent me the book on the making of the film, and I said, 'That's nice,' because I had never seen the film. I started reading the diary, and that's when I found out that I had been cut out of the film! Bill's comment was that these were the funniest scenes that he had ever directed in his theatrical life, but they were all cut. There were scenes in the beginning that establish why I'm



Star Trek V: The Final Frontier
Charles Cooper as General Korrd

there, why David [Warner] is there, and establish my whole relationship with this young lady. They are hysterically funny, and also hysterically gross, laced with double entendres and sexual comments throughout."

Make-Up

One of the more uncomfortable aspects of the role was the now-familiar Klingon make-up. "It was just very time-consuming. I would get up at 3:00am for a 4:00am call. I would be in make-up for approximately three hours and forty-five minutes, then I'd get into my wardrobe which took another half hour, so I could get onto the set by 9:00am. We would break at 8:00pm, it would take another hour-and-a-half to get the make-up and wardrobe off, so that would almost be 10pm. Then I had an hour drive, so I would get home at 11:00 and

have to get up at 3:00 the next morning. That was my day's work every day for eight weeks."

The Next Generation

After that grueling schedule, one would think Cooper had no interest in playing a Klingon ever again, and yet it wasn't long before he was cast as K'mpec in *The Next Generation*. "That was a hard one," the actor notes. "I was called by a wonderfully talented young lady, June Lowery."

"About a year or two earlier, I had done a series for Universal, and we all thought it was going to be a big hit. Instead, it bombed, and we only did 13 segments. Anyway, June saw me on that, and she recommended me to a young, first-time director, who was directing his first film in America. I met him, did the film, and he and I became very good friends."

"Now we jump ahead almost two years later, I had done *Star Trek V*, and I got this call from *Star Trek: The Next Generation*, and would I do this?" I said, "Oh God, if I have to go through all of that again, I just don't want to do it!" So I went in and met with Julie and Les [Landau] the director, who was very up front and straightforward. I said I didn't know how I was going to do this guy, because the other one was a different character, but K'mpec should be a real leader and politician, somebody who one could say, 'Hey, there was a great leader.'"

"So I said, 'Let me talk to [make-up designer] Mike Westmore,' and we left it at that. I went over to Mike, and I said, 'How long is it going to take?' He said, 'Well, Charles, I just do one whole piece and boom, it will just go on.'"

"I said, 'That doesn't sound so bad,' but I knew it would still take two or three hours, so I thought about it, and then they called again and said, 'Look, we want you

on this, and we may use you again,' so in a weak moment, I said, 'Okay, I'll do it.'"

"Then a few months later, I get another call, and they want to do the character again. When they sent the script, they said they were killing the character off, and I said, 'Thank God!' The big surprise to me was that young Jonathan [Prakes] was going to direct it, and that was really a joy. I like to see people doing something different, and Jonathan was also a ball to work with."

Next Generation Return

Cooper enjoyed his second *Next Generation* appearance, in which K'mpec is poisoned by an unknown assassin, in *Reunion*. "We had some fun doing that. I had never seen Patrick when I was working in London many years ago, but I had heard about him through the years, and it was fun to work with good people like him and Jonathan. These are fleeting moments,

because you're always on to the next job, but you always hope the best for all involved. Now the show is off the air, and I think somebody recently said the nature of television is such that when that series is over, and all of a sudden, all those wonderful, talented people all disappear into some Never-Never land that you never hear from them again. I hope Patrick becomes a big star, because he is so talented, and Jonathan as well. You just wish them all the success in the future, because they deserve it."

Back to the Theatre

More recently, Cooper has returned to the theatre, although he still makes the occasional feature film appearance — sharp-eyed viewers may recall his eyebrows being sheared off by Rutger Hauer's samurai sword in *Blind Fury*. "Things have become more selective in what is offered," the actor muses.

"What I have been doing is touring in the midwest in a play called *Clarence Darrow for the Defence*. It's a one man show, and I've been doing that for about ten weeks every year. Then I did a film in Romania, called *The Huntress*. It's a very interesting part. It takes place in a small Irish village that has been cursed 400 years ago, because the villagers killed a black panther that had got loose, and a gypsy put a curse on every woman and daughter. Through the generations, the black panther comes back and its spirit takes over a woman who starts killing people. I am the third generation who has been protecting the town and its inhabitants. I enjoyed playing this old, decrepit son of a bitch. There aren't that many parts for old sons of bitches like me, so when they come, I say, 'Hey, I'd like to do this part!'"

Despite his long career in show business, Charles Cooper is still pleased and amazed by the amount of attention he has received for his two Klingon characters. "I get hundreds of letters!" he announces with some surprise. "I get testimonials and notifications that they have named Klingon squadrons after my name, and that I am honorary members of squadrons in Germany, Ireland and parts of the United States. It's staggering, because it goes beyond that 15 minutes of fame. In this case, one part in a film and two television segments, and I'm still getting letters and recognition. That always surprises me."



Charles Cooper

Joe Nazzaro



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B5 in Birmingham

Roderick Edgar

Davefries

Birmingham NEC, April 1995
Aimed laser beams, dry ice and a cacophony of thunderous music and applause, Claudiu Christian stepped onto the stage at the first ever *Babylon 5* convention. Within minutes Christian (Commander Ivanova from the series) had the expectant audience relaxed and enthralled.

After detailing some background information on her personal and professional life, she flirted with the crowd and had many in hysterics with her rapid sense of humour. She departed, leaving two many admirers.

After a short break, the show's creator, J Michael Straczynski, hit the stage heralded by an amazing B5 promotional film.

Straczynski was, of course, evasive as fans attempted to coerce story information from him, but he did let slip some future plot developments that left the audience stunned.

Straczynski also brought with him two hysterically funny booper reels from the show. Fan favourites included Bruce Bonleighter referring to himself as "Sinclair" and a clockwork Starfury.

The final representative from B5 was Peter Juravak, who, with a little help from Optic Nerve make-up artists, appeared as Londo Mollari. Juravak gave a marvellous performance as Londo, joking with the crowd and taking questions in character before finally peeling off the make-up to appear as himself.

Juravak's performance embodied the dedication and effort of the guests over the weekend, from the stage performances on



Babylon 5

What is going on inside Ivanova's head?

both days, to the autograph sessions, which they refused to abandon until every last fan had been satisfied.

B5's make-up providers, Optic Nerve, brought with them masks from the series, which fans were free to touch and try on. Also worthy of mention were unexpected guests Danny John Jules (Cai from *Red Dwarf*) and Dave Prowse (Darth Vader), who provided an entertaining distraction.

As the very first dedicated *Babylon 5* convention, the weekend was a great success. I, personally, count myself fortunate to have been present at the dawn of the *Babylon 5* convention circuit.

TV Zone! And from *Babylon 5* stars to seven theories about future plotlines...

Brain Teaser

G F Willmetts

Bridgegate, Somerset

Contrary to some opinions in the letters pages, I'm inclined to believe that Commander Susan Ivanova of *Babylon 5* isn't a telepath. Saying that, I also believe she does have a psionic power. Before anyone shouts isn't that a contradiction, let's have a look at the evidence.

The peripheral scan that telepath Harmon Gray gave her in *Evils* would have detected some level of telepathy had Ivanova possessed it. Gray has to be a Psi0 and would have noticed any conventional mental shielding even if Ivanova had much practice in the art.

In the episode *Defenders*, Ivanova single-handedly battles

at least 8 rider spaceships and only receives minimal damage to her Starfury. Granted she should be regarded as a capable military officer and pilot, but even a Starfury has its limits against such odds. Conveniently, we are not told how she accomplished such a deed. In *Deathwalker*, Ivanova 'convulses' three different alien captains to hold fire and discuss who had jurisdiction over Jha'Dar when they were preparing to attack *Babylon 5*. She does a similar trick in the opening scenes of Season 2's *Points of Departure*.

Some rather odd things around our enigmatic Russian wouldn't you say? Based on the above evidence I'd be inclined to believe her psionic ability is a rather low key mind control. She convinces people at a subtle level to do as she wants them to do. Don't confuse this with the empath feel-good factor that Taha Winters's ex husband, Matthew Stoner, possesses. Ivanova's ability is purely a pay attention control.

It evidently has some limits like only controlling less than a dozen people at a time as the fight in the Ziglo, in *Evils*, showed that limitation. With her dislike of the Psi Corps for dragging her mother, Ivanova would not want to allow such an organization to have either her or her genes to play around with. A Psi Corps operative scanning her might not discover her power but would find some thoughts about it. Ivanova certainly would not want to test her power against a psi Corps member to see if she could control one.

I can hear a cluster of videos

clicking checking this out. I hope this doesn't spoil any surprises that Joe Straczynski is planning 'cos I have to confess *Babylon 5* is one of my favourite tv programmes. This was just a fun exercise sorting out the clues. You should see what conclusions I've reached about the Vorlons.

Lord of the Future

Andrew S Radlery

Sunderland, Tyne & Wear

This is not a letter saying *Babylon 5* is just a rip-off of *The Lord of the Rings*, just a way of saying that there are very strong influences from Tolkien's work.

Firstly, *Babylon 5* itself equates directly to Minas Tirith, a central city which is the sole defender of the rest of the world from the 'Shadow'.

Secondly, we have Saaron/Morden in the form of the Ancient Enemy, returning from the distant past and gathering his forces once more. This enemy is known to the elder races but not to the humans.

Thirdly, the Minbari are directly related to the elves. Like Tolkien's elves, they live a long time, are the custodians of ancient lore, and sometimes feel a force drawing them to the sea/the Sea of Stars. The Nam (technologically advanced) are roughly equated to the dwarves, and the Centauri are looking as if they might end up as orcs.

Fourthly, we have the White Council, an enlightened group which represents the various races. One member of that council, Londo, has been corrupted by the Enemy in the same manner as Saruman. Indeed, he is gaining power while appearing to be on the side of the good guys.

Fifthly, the Rangers, which is even a name from *The Lord of the Rings*. They know what is going on, but they operate in secret. They are being directed by Sinclair who is currently living with the Minbari, gathering information about the Shadow and opposing its works.

Next, we have Delenn who has become half-human or, to put it another way, half-elf, as is Elmod in Tolkien.

The wizards or technomages have departed. This is a little awkward, but appears to correspond to the departure of the Blue Wizards into the east.

Lastly, the Numeronians. More than likely, they will end up

destroying themselves at some future date leaving Mars colonists to fulfil the role of the Duneclon. The government is corrupt, and controlled from within (possibly by Psi Corps). On the subject of which, it is possible that PsiCop Bester may easily end up being a direct descendant of the Witch King of Angmar!

Projections for the future suggest other parallels. If B5 is abandoned in favour of B4, B4 becomes Miras Tindal and B5 becomes Miras Morgul. If Londo organizes the Centaur as a force controlled by the Shadow, they become orcs.

Not everything fits *The Lord of the Rings* idea, but a number of the themes addressed and the way things are done draw from established genre ideas — and the genre is not Science Fiction but Heroic Fantasy.

In my opinion, especially in the second season, B5 has ceased to be Science Fiction and become a Fantasy series cloaked in the trappings of Science Fiction. The series' guiding force, J. Michael Straczynski, has said on numerous occasions that Tolkien is one of his primary influences, and it shows. I don't think this is a problem, far from it. If anything, I think this may become one of the most successful shows ever produced for the television it is reaching. *TV Zone*: Has Andrew Brown the gift of the reimagining three seasons of *Babylon 5*? Or is he totally off the mark? Any further theories gladly accepted...

Love in the X-Files

Anjad P Zaidi
Harrow, India
I am glad that recently Sci-Fi has entered a second golden age. Many quality Sci-Fi programmes are hitting our screens: TNG, DS9, Voyager, B5, Highlander, The (new) Outer Limits and The X-Files. It is the last programme I would like to turn my attention to. Never before have I seen such a well-written series. The leads have a wonderful chemistry on screen and their acting is very convincing.

I also believe that Chris Carter should never give into the speculations in the audience who would like to see a romantic relationship develop between Mulder and Scully. That would destroy what he has established as two people who can work together professionally in mutual respect, and see friends. A

romance would distract attention away from the 'paranormal investigations' aim of the show and bring it closer to being an ordinary Aussie soap.

The premise of the series is original and, even though it resonates some tired and true Sci-Fi ideas, it does so with a fresh twist. Above all the atmosphere is chilling to the bone. Not content to scare his viewers with UFO abductions, alien mutations and the like, Carter has built up conspiracies, double cover-ups and shady governments within government agencies which are even more unsettling.

But above all *The X-Files* succeeds in subtly opening its viewers minds to 'extreme possibilities' and changing their perceptions for the better, like all good Sci-Fi should. After all, it wasn't long ago that UFO buffs were ridiculed — now everyone seems to be jumping on the UFO bandwagon! Here's a big hand for Chris Carter for being creative enough to make such an X-collant and daring show.

Caps off to Tripods

Michael Kerrigan
Exeter, Devon
I'm writing in response to the *Tripods* fan who was keen to see more of them. I have some positive news. A decade has passed since the series ended and that's probably a long time to continue, but a good source informs me (John Christopher — creator of *The Tripods* and author of the trilogy and its prequel) that there is a possibility of at least two major movies

based on *The Tripods*. The hopeful producer John Helman (who made *Midnight Cowboy*) and screenplay writer Ed Neumeier (who wrote

RoboCop) plan to change the setting to North America. Although that's a bigger change than the BBC made John Christopher is more optimistic about the outcome.

Do you have any more information on the project? And is there any chance of seeing the second series of *The Tripods* released on video?

TV Zone: From one series with its fans and detractors to another

For Precinct...

Sarah Aitken
Colville, Cumbria
As a devoted Science Fiction/Fantasy fan, I was excited to hear about *Space Precinct* and I have to say it has lived up to all my expectations. Gerry Anderson said himself that it was Fantasy and that's exactly what it is. It is lighthearted, fun entertainment.

I'm too young to remember any of the other Gerry Anderson shows the first time round but *Space Precinct* looks very promising. You can't expect a programme to be perfect in the first couple of episodes and I was disappointed that a second series has still to be decided.

I would also like to express my love of *Deep Space Nine* and my disbelief at all the criticism it gets. I was never really a *Trek* fan before but now I'm hooked on three of the series and looking forward to seeing *Voyager*.

...and against

Steve Rogers
Breches, Suffolk
Gerry Anderson's *Space Precinct* is on Sky One, but it's not got with me. With a veritable tv heaven of shows behind him what's amiss with GA's latest all-action series?

Well, first you need to find yourself your instantly likeable hero type, but alas and alack I cannot find such a person in *Space Precinct*. Take Brogan, likeable but lacks charm, charisma, personality, warmth, etc. Haldane has a misway mouth which is arrogant-cum-cocky and somewhat 70s' secret. Next up with Jane Casile, supposedly English but Simone Bendix plays the part like an American, the nicest thing I can say about her character is bland! We then have Brogan's family. Oh dear, oh love, oh funny, oh larks! Are families and their apartments really going to be that gaudy and grumpy in 2040? Again it seems to be 70s' stereotyping syndrome at work! And what can one say about the Brogan's' pet, Zil? Other than yuk (the spirit of *Zoome* lives!).

Besides guest alien villains we have two main alien races, the Tars and the Creans. The captain of the force, a Crean, has a very un-PC Irish accent, ouch! The biggest problem with these two alien races is that unlike *Star Trek TNG/DS9* and *B5* who use clever make-up but leave the eyes and mouths of the actors visible for realistic expression, these aliens are virtually full face masks/heads. True they have animated eyes and the mouths open and close but that's it, in fact they look like life-sized puppets.

The models and special effects in the main are quite good although unfortunately the odd one looks like a model!

Although the above reads like a dreadful hatchet job, I genuinely want to like the series but instead of GA being at the forefront of tv production he seems to be lagging behind. Maybe, just maybe, the show lacks one special ingredient that the majority of GA's work has had in the past. One person who probably contributed more to the likes of *Thunderbirds*, *UFO* or *than* we ever appreciated before — who? Sylvia Anderson!

Keep the letters coming in...



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Cult TV 1995 - Newsflash! Confirmed guests (subject to commitments): Chris Carter (creator, X-Files), Brian Clemens (creator, Avengers Professionals), Kenneth Cope (Marty, Randall & Hopkirk). More announcements soon!

Warp Two The 41st British Star Trek Convention 2nd to 6th May 1996, Cardiff International Arena. For details send SAE to: Warp Two, David Simons, 69 Merin Crescent, Edgware, Middlesex HA8 6LB.

BOB BAKER

From SKY to DOCTOR WHO

THERE ARE very few Science Fiction tv writers who can claim to have worked on Oscar-winning programmes, but Bob Baker is one of them. His recent work with animator Nick Park brought him success with *The Wrong Trousers*, but he began his career in the world of telefantasy, writing *Doctor Who* and children's programmes like *Sky*, with his writing partner Dave Martin.

The Bristol Boys

The pair, known as 'The Bristol Boys' by the *Doctor Who* production team, met up when Bob's business partner bought a house from Dave Martin. They found they both wanted to get out of dead-end careers and teamed up in 1968.

"We sat down and wrote scripts, literally just wrote one after another on-spec," says Bob. "We sent them off to various people and always had nice replies, but nobody wanted to buy anything. Then we heard that HTV had just been formed and there was a new Head of Programmes, Patrick Drumgoole, so we thought the best thing we can do is bebe him

"So we took him out to lunch, and we said 'we've written all these plays'. He said 'I want to do some half-hour plays,

send me what you've got on half-hour plays'. So we rushed home that afternoon and wrote two!"

One of those plays, *Whistle For It*, was accepted and they became bona fide writers. It was the start of a long relationship with HTV which gave them the opportunity to write telefantasy for

children. Their first series was *Sky*.

Sky

"You must imagine the time," says Bob Baker. "It was the Seventies, the nuclear family and all that bit. I think [the film] *Soylent Green* had just come out and



Sky Bob Baker: "Ideally he should have been nude"

various other Science Fiction things about after the bomb and we thought 'well, we know it's children's but let's have a bash at it'."

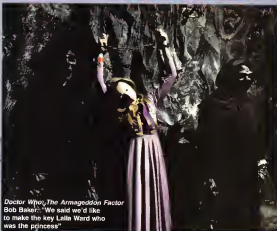
Sky was a being from another dimension sent to save Earth from disaster. But he gets thrown off course and arrives a century too early as a boy instead of an adult. He is found by a group of kids who dress him in a rain coat and try to protect him. "Ideally he should have been nude," says Bob. "Obviously we couldn't make him nude, but it was as near as possible. I felt we hit new ground in that area."

Some of the more vivid and disturbing scenes are when Sky is attacked by plants and tree roots that try to strangle him. "Like a germ that Nature itself is trying to fight," says Bob. "We also had a little go at what today would be called 'new age travellers', all the hippies around Glastonbury. People look upon Sky as being their God character and he'd say, 'No, it's not me mate, it's somebody else'. It was a lovely way of putting them down."

King of the Castle

Written the following year and even more disturbing was *King of the Castle*. It tells the story of Roland, a boy suffering a nervous breakdown who retreats into a nightmare fantasy world where everyone from his headmaster to his parents are turned into horrific caricature. "They were terrified to put that out in children's hour," Bob recalls. "Episode one was frightening — it was really good! And I could be a bit more autobiographical with the saxophone player (the father character), because I played saxophone with a band for many years. I had this idea that all he does is think about saxophone playing and doesn't really take notice of the kid. So it came out as a very honest piece, which for a lot of people was too honest. I think Mary Whitehouse had something to say about it."

Bob returned to the genre four years later when he devised *Into the Labyrinth* with Peter Grahame Scott. It was a Fantasy series where a group of children travel through history searching for 'the Nodus' to free a magician (Ron Moody) from the cave where a witch has trapped him. "They said, 'Look, we've got no money, but we want to do a programme.' So I said 'well it's got to be all chromakey, hasn't it? There's no way round it. It's got to use



Doctor Who: The Armageddon Factor
Bob Baker: "We said we'd like to make the key Lalla Ward who was the princess"

chromakey and one set'... I devised the idea of the man trapped in the cave and then the whole thing came from that. The cave was everything. Every part of the history you wanted to think back to."

Doctor Who

Around the same time that they started at HTV, the Bristol Boys became regular writers on *Doctor Who*. It was a job they found a lot harder to get than just taking the boss out to lunch.

"When we started writing scripts from 1968 onwards, one of the scripts we wrote was called *A Man's Life*, it was about an army officer doing his national service. Three years later we had a phone call. Somebody has just read *A Man's Life* and loved it, but because it was about tanks they said it would be a bit expensive and would Dave and I like to go up to London and see them and talk about it. We thought, 'Wow, at last we've

got something through'. So we went up and they got us absolutely smashed in the BBC canteen with gin and tonic before lunch and all we talked about was tanks. Then it popped into the conversation. 'Do you know what we do? We do *Doctor Who*.'

"Then there was a year of pain and anguish because [Script Editor] Terence Dicks — bastard! — he made us re-write it and re-write it and re-



Doctor Who: The Daleks



Doctor Who: The Three Doctors
The meeting of the first three Doctors was changed to accommodate William Hartnell's ill health

write it. We did about fifteen or twenty storylines and finally it turned from being an epic seven parter with lots of special effects into *Claws of Axos* which is a four parter and do-able."

For a man who had watched *Doctor Who* from the very beginning and enjoyed Science Fiction, it was a great opportunity. "After our year of being bashed into shape by Mr Dicks we felt elated, but completely pulverised," he says. "We had wild hopes of doing what we thought was *Doctor Who*. But it was all a learning curve because *Doctor Who* isn't a high budget programme, it's a very low budget programme. The most constraints came from budget. It wasn't imagination, it was budget. In fact having those sort of constraints on it somehow made better scripts. You just worked harder because you had to get yourself out of that hole."

Sausage

"*Doctor Who*", says Bob Baker, is a sausage. It's a formula programme which, like a sausage machine, always churns out a recognizable product." Although it can be argued that the best Baker/Martin script avoided the *Doctor Who* clichés, it's not a view Bob shares: "That's all it is, running around corridors. It's melodrama based upon the BBC because they have circular corridors. You just run around the BBC corridor — that's how it was devised in the first place. *Doctor Who* is a sausage and they didn't really want changes made because they liked the palatable sausage that's been created over the years."

Bob and Dave's first sausage was tasty enough for Terence Dicks to ask for more. Their second offering was *The Mutants*,



K9 made its first appearance in *Doctor Who: The Invisible Enemy*

the best one they have done, in Bob's view. "The story seems to work. *Doctor Who* very rarely works in a dreamlike way, but in this one the acting was excellent, which is so important in *Doctor Who*. Jon Pertwee was very good. It just felt good. It was well received and the viewing figures started to get rather spicy."

"The basic idea was the retreat from empire. This was the Earth colonists leaving a colony because it was economically not viable. They'd ruined the country by using the country's resources and now it was devastated. It had parallels with Britain leaving India after ravaging it for one hundred years. There was the obvious resentment of the Indians — or in this case the indigenous population — they were not only made to be slaves, but they were also mutating into these horrible monsters. Then they found it was a very long metamorphosis into a butterfly character which

was again some good special effects that seemed to work very well."

The Three Doctors

Probably the most famous story Bob worked on was *The Three Doctors*, the first time *Doctor Who* broke its own rules by bringing the first three incarnations of the Doctor together.

"Terence Dicks rang us up and said, 'I was sat in the office the other day looking out of the window and I heard somebody walking down the corridor of the BBC'. This character looked round the corner of the door and it was William Hartnell. He said, 'I don't suppose there's any chance of a job is there?' Terence Dicks rang us up and said, 'I want to do one with the three Doctors in, do you think you could do one?' and we said, 'By all means, we'd love to'."

The mechanics of allowing three versions of the same man to be in the same room with each other involved the Time Lords asking for the Doctor's help while under attack from Omega. But the writers didn't view these mechanics as the interesting part. "The fun is where this wonderful dialogue starts 'I'm you!' 'No I am me and he is me, and we are all together!'"

Unfortunately, the three of them never truly came together because William Hartnell became ill and was seen only as an image on the TARDIS video screens. "We already had written them standing together," says Bob. "I think he only did about one and a half days filming all together. They cut the script for him right down. There was hardly anything left in the end."

Sontarans and Monsters

Their next job was the *Sontaran Experiment*, a two-part story which they were asked to write when the set for *The Ark in Space* ate up so much of the budget it had to be spread over ten episodes. "We used an existing monster [the Sontarans] which belonged to Robert Holmes who sat down for hours and hours and told us exactly how the Sontarans live, breathe, mate, copulate, do everything! He was slightly overruled by the Sontarans."

The Hand of Fear, which came next, was Sarah Jane Smith's farewell performance. Although Bob and Dave knew actress Elisabeth Sladen was leaving, it wasn't a major consideration in their



Doctor Who: The Mutants was, in Bob's view, the best one they have done



Doctor Who:
The Hand of Fear
Time was running out
for Sarah Jane Smith

script. "Terence wrote the last few pages, I believe," says Bob. "Obviously it being a long-standing character, the production team wanted the right kind of goodbye."

"She had a lot of interesting lines in that one when she began to stand up to the Doctor a bit more. She was always a 'yes Doctor' type even though she was supposed to be a journalist. The 'but Doctor...' syndrome. The only one who came out of it, of course, was Leela. She was great. I loved writing for her, she would just do things and make it crackle."

K9 and CSO

Bob got the chance to write for Leela (Louise Jameson) in *The Invisible Enemy*, which was also the story that introduced K9. "It just gave the Doctor an equal but opposite person to relate to," he says. "For writers he was a godsend because when the girl was captured, and the Doctor was doing something else, he was a third strand to be captured or lost or go to investigate."

"After we wrote him in that episode the script editor said 'we like it, let's keep him in'... He was very good actually. I've seen him at Madame Tussauds and I've seen him moving around in the crowds, it was wonderful. He's got terrific presence, real personality."

K9 was still definitely part of the team in Bob's next story, *Underworld*, a story set on a spaceship at the edge of the Uni-

verse. "That was an experiment in total chromakey, which was very difficult to do. Nerve-racking, but it looked all right in the end. It still had a lot of things to iron out in chromakey, but it was a bold experiment. The story was kind of fun too. It was the Argonauts searching in the future."

When it came to *The Armageddon Factor*, the Bristol Boys decided it would be their last story as a partnership. "We'd written together for eleven years by then," says Bob. "Dave was chaffing at the bit to write stage plays and I wanted to move towards production."

The Armageddon Factor was the final story in the Key to Time series where the Doctor finally retrieves the last segment of the key for the White Guardian. "We



Bob Baker

said we'd like to make the key Lalla Ward who was the princess. And the fun thing was that in the end the Doctor said, 'No, I'm not going to let you have it back' and threw it away again. That was our decision that he should not give it to the Guardian."

Next, it was the only story Bob wrote on his own — and as it turned out — his last *Doctor Who*. "Nightmare of Eden broke new ground," he says. "It was about drugs. I've had a lot of flack about that, but I saw an article not long ago praising it up hill and down dale. [saying] how fantastic it was to approach the subject of drugs in *Doctor Who* and I thought 'wow, that's very nice of them'. A lot of the buffs complained it was too much like the *Carnival of Monsters*, but *Doctor Who* is always repeating itself anyway. There's been so many made, you're bound to cover the same sort of ideas twenty times."

Drugs

Nightmare of Eden at least gave meaning to the standard formula of having a monster in the programme. The monsters are integral to the plot because they form the raw material for the drug. However, they didn't look particularly impressive because they were obviously men in suits. "It's easy to come up with interesting monsters on the page, but it's hard to pull them off in the studio," explains Bob. "The cheapest monsters are the ones with people inside, but the ones with people inside are not the best monsters. The animatronic monsters are the best, the ones that work independently or work on the imagination."

Bob never wrote any more *Doctor Who* stories after that because his storylines kept being rejected by the new producer. "K9 put the kibosh on it," he says. "Jonathan Nathan Turner didn't like K9. Dave and I kept on doing K9 stories. It was quite amicable, but I was a bit angry really. It was our livelihood which was going down."

That was back in 1980. Now he has his own production company in Bristol, which even occasionally employs his old writing partner Dave Martin. But he hasn't abandoned the genre entirely. One of his more recent projects is *Nexus*, a Science Fiction film made in Czechoslovakia and available at all good video shops.

Jane Killick

SEASON ONE

EPISODES 1-12

Credits

Captain Kathryn Janeway Kate Mulgrew
 Commander Chakotay Robert Beltrane
 Lt B'Elanna Torres Roxann Biggs-Dawson
 Kes Jennifer Lien
 Lt Tom Paris Robert Duncan McNeill
 Neelix Ethan Phillips
 The Doctor Robert Picardo
 Lt Tuvok Tim Russ
 Ensign Harry Kim Garrett Wang

Based upon *Star Trek* created by Gene Roddenberry
 Theme Jerry Goldsmith
 Co-Producer Wendy Neuss
 Producers Mem Howard
 Peter Launtson
 Brannon Braga (from A2)
 Supervising Producer David Livingstone
 Creators/Executive Producers Rick Berman,
 Michael Piller and Jeri Taylor

A1/2 Caretaker

Teleplay Michael Piller & Jeri Taylor
 Story Rick Berman and Michael Piller & Jeri Taylor
 Director Winrich Kolbe
 Music Jay Chattaway
 Quark (Amin Shimmaman), Gul Evak (Richard Poe), Carey (Josh Clark), The Caretaker (Basil Langton), Jabin (Gavan O'Herthy), Adah (Angela Paton), Lt Stadi (Alicia Coppola), Doctor (Jeff McCarthy), Rollins (Scott MacDonald), Mark (Stan Ivar), Topcat (David Selburg), Ocampa Doctor (Bruce French), Ocampa Nurse (Jennifer Parsons), Farmer's daughter (Kelsey Simms), Daggin (Eric David Johnson), Computer Voice (Majel Barrett)

A Maquis ship goes missing in the Badlands. On board is Federation infiltrator Tuvok, the Vulcan security officer from the USS Voyager. Captain Janeway mounts

episode guide

a rescue, taking with her Tom Paris, a former Maquis who is serving a prison sentence in New Zealand. Voyager enters the Badlands and encounters a force which throws the ship into the Delta quadrant, a previously unexplored region of Space which will take a minimum of seventy years to cross back to the alpha quadrant.

Eventually the missing Maquis ship is located. Its crew is held captive by an alien masquerading as human. *En route*, they also encounter an alien, Neelix, the Ocampa and Kazon races. Their ranks swelled by Neelix and his Ocampa friend Kes, the two crews make a final discovery. Their way home can be supplied by the aliens, but only with their destination. Janeway has to decide whether the two crews now under her command are more important than the life seems they have discovered...

First US transmission: 16th January 1995

A3 Parallax

Teleplay Brannon Braga
 Story Jim Trombetta
 Director Kim Friedman
 Music Dennis McCarthy
 Seska (Martha Hackett), Carey (Josh Clark), Jannin (Justin Williams)

As the Maquis and Starfleet crews integrate aboard Voyager, the ship is drawn towards a Quantum Singularity. Another ship appears to be calling out for help and only the engineering crew can help. But will the fight for rank between the Maquis and Federation crew get in the way of their mission?

First US transmission: 23rd January 1995

A4 Time and Again

Teleplay

..... David Kemper and Michael Piller
 Story David Kemper
 Director Les Landau
 Music Jay Chattaway
 Makul (Nicholas Surovy), Teris (Joel Polis), Lrika (Brady Bluhm), Shopkeeper (Ryan MacDonald), Officer (Steve Vaught), Guard (Jerry Spicer)

Paris and Janeway are part of an away team where they find the remnants of a civilization, destroyed completely but only very recently. Suddenly they are caught within a temporal rift and transported back a few days. Becoming embroiled with the unknowing citizens who are about to die, the Starfleet crew find themselves inexorably drawn into a terrorist plot which, Janeway surmises, will be responsible for the ultimate destruction of all life on the planet...

First US transmission: 30th January 1995

A5 Phage

Teleplay

..... Skye Dent & Brannon Braga
 Story Timothy DeHaas
 Director Winrich Kolbe
 Music Dennis McCarthy
 Seska (Martha Hackett), Dereth (Cuffy Fredrickson), Motura (Stephen B Rappaport), Computer Voice (Majel Barrett)

On an exploratory mission, Neelix is kidnapped and then returned by the alien Vidians, minus his lungs. While the

Phage, the episode that takes your breath away...



episode guide

Doctor tries to keep him alive, Janeway must negotiate with the DNA-deformed Vidiaans for the return of his organs...

First US transmission: 6th February 1995

A6 The Cloud

Teleplay

..... Tom Szollosi and Michael Piller
Story Brannon Braga
Director David Livingstone
Music Jay Chattaway
Ricky (Angela Dohmann), Sandrine (Judy Geeson), Gaunt Gary (Lary A Harkin), The Gigolo (Luigi Amodeo)

Voyager drifts into a strange cloud-like substance in Space, unaware that it is a form of life. As they try to leave, the ship begins to suffer. They realize they must attempt to repair the damage they have caused, but even the Doctor is stumped as to how to effect surgery on something so large...

First US transmission: 13th February 1995

A7 Eye of the Needle

Teleplay Bill Dial and Jeri Taylor
Story Hilary J Bader
Director Winrich Kolbe
Music Dennis McCarthy
Telek (Vaughan Armstrong), Baxter (Tom Witke)

A strange wormhole opens to the Alpha quadrant and the Voyager makes contact with a solitary Romulan scientist. As a friendship between the two parties begins, they engage in transporter experiments to see if they can use the Romulan station as a route home...

First US transmission: 20th February 1995

A8 Ex Post Facto

Teleplay Evan Carlos Somers and Michael Piller
Story Evan Carlos Somers
Director LeVar Burton
Music Dennis McCarthy
Lidell (Robin McKee), Minister Kray (Francis Guman), Doctor (Aaron Lustig), Tolen Ren (Ray Reinhardt), Numin Captain (Henry Brown)

Paris is accused of murder, his punishment is to relive the crime he committed for the rest of his life, via implants. Tuvok takes on the role of sleuth in an attempt to not only prove his crewmate innocent, but to reveal the real guilty party...

First US transmission: 27th February 1995



A9 Emanations

Teleplay Brannon Braga
Director David Livingstone
Music Jay Chattaway
Seska (Martha Hackett), Dr Nerie (Jerry Hardin), Heli (Jeffrey Alan Chandler), Heli's Wife (Robin Groves), Piers (Cecile Calan), Allen (John Cigliano)

Finding what appears to be a burial site, Kim is accidentally transported to their planet of origin. The locals believe in an afterlife, assuming that the Federation officer is some sort of reincarnation. Meanwhile, the Voyager crew return to life one of the dead, who begins to realize that her people's entire credo is at fault...

First US transmission: 13th March 1995

A10 Prime Factors

Teleplay Michael Perricone and Greg Elliot
Story David R George III and Eric A Stillwell
Director Les Landau
Music Jay Chattaway
Seska (Martha Hackett), Carey (Josh Clark), Gath (Ronald Guttman), Eudans (Yvonne Suhor), Jaret (Andrew Hill Newman)

The Voyager crew discover a race with an astonishing transporter system that could significantly reduce their time in the Delta quadrant. The Prime Directive has to be questioned though as Janeway explores various means to barter with Gath and his people. Meanwhile Torres, Seska and Carey embark on a trade of their own...

First US transmission: 20th March 1995

A11 State of Flux

Teleplay Chris Abbott
Story Paul Robert Coyle
Director Robert Scheerer
Music Dennis McCarthy
Seska (Martha Hackett), Carey (Josh Clark), Kazon (Anthony DeLongis), Computer Voice (Majel Barrett)

Someone on the Voyager is selling Federation technology to the Kazon in an attempt to harter a quick way home. Both Janeway and Chakotay are forced to examine the loyalties of their respective crews and discover the possibility that someone aboard the ship is not exactly what everyone thought they were...

First US transmission: 10th April 1995

A12 Heroes and Demons

Teleplay Naren Shankar
Director Les Landau
Music Dennis McCarthy
Frya (Marjorie Monaghan), Unferth (Christopher Neane), Hrothgar (Michael Keenan), Computer Voice (Majel Barrett)

Kim is re-enacting the *Beowulf* poem on the holodeck when he disappears, apparently a victim of Grendel. Tuvok and Chakotay mount a rescue mission, only to be apparently destroyed as well. The only person safe to operate on the malfunctioning holodeck appears to be the Doctor, who undertakes his first 'away mission' with pride.

First US transmission: 24th April 1995
Mark Chappell



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ANDY LANE

and the

Companions from Hell

For the first time in twelve years there are four people on board the TARDIS again. In Andy Lane's *New Adventure: Original Sin*, the Doctor and Bernice are joined by Cwej and Forrester, two intergalactic adjudicators from the Thirtieth Century. But if their creator had had his way, they'd both have been one septuagenarian tramp called Tom.

"About two years ago Virgin had a get-together of all the *New Adventures* writers," says Andy. "We knew that they wanted to introduce new companions, and they asked us all for ideas. As the night went on, and as we all got progressively drunker, I started fielding ever more ludicrous ideas to [series editor] Rebecca Levene. I knew that I didn't want another teenage male character and so I suggested a companion who would be a lot older. He would be about seventy, and would treat the Doctor as a sort of son; that way the dynamics of the TARDIS crew would be changed dramatically, and the Doctor would be displeased, to say the least!"

Cold and Calculating

"He ended up as a sort of elderly tramp called Old Tom, whom the Doctor and Bernice had picked up from a sordid little sewage pipe somewhere in Space. I had in mind the sort of overbearing character, but with a cold and calculating mind, that actor Robert Stephens played in Shakespeare's *King Lear*. Even the name, Old Tom, was a steal from *King Lear*."

"But three chapters into the book I started to realize that there was something terribly wrong. Old Tom wasn't working: he was much too larger than life and was becoming the centre of all the attention. However, Rebecca had spotted two characters, Cwej and Forrester, who were almost in the background but who she thought had potential. Andy realized that he had his new companions, dumped Old Tom, and didn't look back.

"I think it's a good thing to have a change in the TARDIS line-up," he continues. "With two or three characters things can get pretty intense, but with four characters there's much more latitude." With three characters, Andy says, one person is usually left alone to his or her interior monologue; at least when four characters split into two bands of two there's the chance for some interaction and "sparkling dialogue".

Having created two new regular characters, doesn't he feel proprietorial about them? "Not at all," he insists. "That's something I've learnt from Paul Cornell who created Bernice. He was happy to sit back while other writers pulled her in all sorts of different directions. For instance, I'm very interested in what Dave Stone [author of the forthcoming *Sky Pirates!*] is doing with them. His treatment is much more slapstick but with some moments of genuine horror." However, he still has some sort of control over his characters, in that he and Levene have plans for Cwej and Forrester's future development — including "a few big shocks, which I'm not going to tell you about!" He's adamant that he will not be the one to write about them, however, even though there was once some talk of Cwej and Forrester having their own spin-off series of books.

"Companions on the tv and in the books serve two different purposes," he states. "On tv they are there to ask the Doctor questions. In the books they are there to distract attention away from the Seventh Doctor, because we're not allowed in the *New Adventures* to see the Doctor's own point of view."

Manipulative

Andy has now moved on to penning a *Missing Adventure*, *The Expire of Glass*, and has set himself the task of writing a story featuring the First Doctor, and Steven and Vicki, or, as he prefers to call

them, the "Companions from Hell".

"I'd originally planned a Pertwee story with Jo Grant, but Rebecca hated that they had a lot of Pertwee stories and very few Hartnell stories. Well, a 'him' from Rebecca can be taken like an instruction; and I chose to write for Steven and Vicki — to see if it could be done. Steven wasn't too hard; I made him very brash and belligerent, but vulnerable. But if I had written Vicki as the young, innocent, screaming girl she was portrayed as on tv I'd have been accused of sexism. I've made her a slightly manipulative person."

Andy says that *The Expire of Glass* will be his last *Doctor Who*, and he's looking to expand his writing in new and different directions. He's had stories published in American Horror and SF magazines, is developing story treatments for a possible second series of BUGS, and is looking at writing a fully-fledged Horror or SF novel. But if he had to write one final *Doctor Who* novel what would it be?

"It would have to be a *New Adventure*," he says, "because I find the *Missing Adventures* limiting in that you have to fit in with established characters. If someone was holding a laser pistol to my head, I would have to do what I did in *All Consuming Fire* — reunite the Seventh Doctor with Sherlock Holmes!"

Robin Turner



the story so far...



Pilot Movie

The Gathering

Season 1

Signs and Portents

- 1 Midnight on the Firing Line
- 2 Soul Hunter
- 3 Spore to the Purple
- 4 Infection
- 5 The Parliament of Dreams
- 6 Mind War
- 7 The War Prayer
- 8 And the Sky Full of Stars
- 9 Deathwalker
- 10 Believers
- 11 Survivors
- 12 By Any Means Necessary
- 13 Signs and Portents
- 14 TKO
- 15 Grief
- 16 Eyes
- 17 Legacies
- 18 A Voice in the Wilderness I
- 19 A Voice in the Wilderness II
- 20 Babylon Squared
- 21 The Quality of Mercy
- 22 Chrysalis

Season 2

The Coming of Shadows

- 1 Points of Departure
- 2 Revelations
- 3 The Geometry of Shadows
- 4 A Distant Star
- 5 The Long Dark
- 6 A Spider in the Web
- 7 A Race Through Dark Places
- 8 Soul Mates
- 9 The Coming of Shadows
- 10 GROPOS
- 11 All Alone in the Night
- 12 Acts of Sacrifice
- 13 Hunter, Prey
- 14 There All The Honor Lies
- 15 And Now For a Word
- 16 Knives
- 17 In the Shadow of Thy'um
- 18 Confessions and Lamentations
- 19 The Long, Twilight Struggle
- 20 Divided Loyalties
- 21 Comes The Inspector
- 22 The Fall of Night





Pilot Movie

The Gathering

Season 1

Signs and Portents

- 1 Midnight on the Firing Line
- 2 Soul Hunter
- 3 Born to the Purple
- 4 Infection
- 5 The Parliament of Dreams
- 6 Mind War
- 7 The War Prayer
- 8 And the Sky Full of Stars
- 9 Deathwalker
- 10 Believers
- 11 Survivors
- 12 By Any Means Necessary
- 13 Signs and Portents
- 14 TKO
- 15 Greil
- 16 Eyes
- 17 Legacies
- 18 A Voice in the Wilderness I
- 19 A Voice in the Wilderness II
- 20 Babylon Squared
- 21 The Quality of Mercy
- 22 Chrysalis

Season 2

The Coming of Shadows

- 1 Points of Departure
- 2 Revelations
- 3 The Geometry of Shadows
- 4 A Distant Star
- 5 The Long Ark
- 6 A Spider in the Web
- 7 A Race Through Dark Places
- 8 Soul Matee
- 9 The Coming of Shadows
- 10 GROPOS
- 11 All Alone in the Night
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- 13 Hunter, Prey
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- 15 And Now For a Word
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- 17 In the Shadow of Zhe'dum
- 18 Confessions and Lamentations
- 19 The Long, Twilight Struggle
- 20 Divided Loyalties
- 21 Comes The Inquisitor
- 22 The Fall of Night





Please note that release dates are subject to change.

DEEP SPACE NINE

Valhalla
by Nathan Archer
Price: \$4.50
Publisher: Simon & Schuster
Out Now

AS THE Cardassian Empire enters one of its regular periods of political upheaval, the wormhole vomits up a primitive alien vessel from the Gamma Quadrant. And very soon, threatening noises reach DS9 from various members of the Cardassian political parties, as well as more than a few grumblers from the Bajorans. It seems that everybody wants to get their hands on the lifeless, warless derelict... and the highly advanced computer system it is carrying.

But the derelict isn't as lifeless as first thought. The computer itself is a sentient being, searching for heaven. A heaven it believes it has found on DS9. All it wants now is to learn more about death...

Valhalla is a combination of many of *Deep Space Nine's* favorite themes: mysterious life-forms from the Gamma Quadrant, Cardassian political intrigue, and the crew of the station losing control of its systems to outside forces. Nothing new in any of

them, but Nathan Archer has woven an enjoyable and well-written novel from these threads, and added a rich seam of originality in the form of the alien computer intelligence, Enak. Enak begins as a very sympathetic character, and the reader is immediately drawn to it; by the end of the book, one begins to wonder what the attraction was, as Enak descends into his own private hell and becomes a bloodthirsty psychopath.

All the regulars are in fine fettle, especially Odo and Kira, and their friendship is expertly brought to the fore without being intrusive. And Sisko is on familiar ground, playing all three sides of the Cardassian political arena off against each other, and — as in the series — has 'cowboy diplomacy' is always entertaining. Most satisfying, though, are the scenes where Enak turns DS9's defenses against the crew, while not as gripping as *Civil Defence*, the tension soon becomes very uncomfortable indeed.

Another unusual aspect of Valhalla is the care and detail that Archer lavishes on his own characters. His Cardassians range from sadists to buffoons, and the picture he paints of Bajor is considerably more refreshing and vital than that featured in one of *DS9's* books. In fact, this is one of the rare *Star Trek* novels in which the reader is truly aware that other people have real lives.

Valhalla is an excellent book, and I look forward to Archer's forthcoming *Voyager* novel, *Ragnarok* — has he got a thing about Norse mythology?

Craig Hinton

DEEP SPACE NINE

Warped
by K W Jeter
Price: \$9.99
Publisher: Simon & Schuster
Out Now

PEOPLE ARE going mad on *Deep Space Nine*. Very mad, and very dangerous, driven insane by banned holosuite technology provided by a megalomaniacal criminal. His aim? Well, I'm not entirely sure. Warped, the first *DS9* hardback, is probably the most incoherent *Star Trek* novel I have ever read.

Jeter's first *Trek* book was the disappointing *Woodlifter*, but he has plucked new depths of



insanity with Warped. Where shall I start?

Well, characterization is so far removed from the TV series as to be unrecognizable. Odo seems to have morphed into a wandering philosopher, while Kira is a bloodthirsty rebel who totally ignores DS9's chain of command when the whim takes her. Dax has caught a bad dose of technobabble-itis, but that isn't really surprising considering the silly science that she has to deal with. Even in the series's worst moments, the technical advisors always ensured that the science was convincing and coherent, not so in Warped. How Jeter makes the scientific leap that allows a holosuite to become a subspace transporter defies belief. And how this was then extrapolated into a threat to the entire universe is beyond me. And as for Kai Opaka's newfound ability to astrally project herself through the wormhole... absolute drivel.

The plot drags along at a snail's pace, leaving the regulars to sit back and watch the various crises unfold, before eventually deciding to deal with them. But plot is perhaps too strong a word; things simply happen, one after another, without rhyme or reason or any sort of connection. And once they have happened, everyone forgets about them.

Probably the worst crime that Jeter commits is setting most of the action — for want of a better word — in the cyberspace-like environment of the illegal holosuites. Cyberspace lost any appeal years ago, when readers finally realized that, in the majority of cases, what happens inside it never really matters. By having Warped's climax there, any attempt at tension completely evaporates. And talking

of the climax, I've read the end of the book three times, and I'm still not sure what happened or how the situation was resolved, apart from a reliance on some super-human ability that Sisko apparently possesses. Ho hum. Hardback releases are usually something special. Look at *Q Squared*, *Intrepid*, or *Sarek*. Warped is a farago of dull ideas, half-baked scientific nonsense, and ill-conceived characters. Utterly, totally, dreadful.

Craig Hinton

STAR TREK ADVENTURES

Vulcan!
by Kathleen Sky
Price: £4.50
Publisher: Titan
Out Now

THE ROMULAN Neutral Zone is delineated by the magnetic fields of the galaxy (apparently). When the fields shift, a Federation world — Anachne — starts heading towards Romulan space. With only a few days remaining before the planet is lost to the Federation, the Enterprise is dispatched to determine whether the spider-like natives are intelligent or not. To assist in this, Doctor Kanlaya Treman, a renowned xenobiologist, comes on board, much to Spock and McCoy's antipathy.

But Treman is deliberately hiding a deep-seated phobia, a phobia which manifests itself as a violent and spiteful prejudice against anything Vulcan... such as Mister Spock. Cos Treman and Spock work together on Anachne — or will her bared spill over and rain the masses?

Vulcan! is the second Titan reprint by Kathleen Sky, and



what a splendid one it is too. Although not as entertaining as last month's *Death's Angel* — and I'm pretty sure that the books have been published in the wrong order — it again stands head and shoulders above the rest of Titan's range. Sky's overall characterization is outstanding, but her love of McCoy is evident: she writes him with such verve that he takes on a depth few writers have managed to achieve. Sadly, however, she seems rather off base with Kirk's actions — and attitudes — with regard to the Romulans are questionable at best, and downright belligerent at worst, and his undisguised glee when he outwits and belittles the very reasonable Romulan commander who has come to oversee Amchro's transition is quite distasteful.

Treiman is also a fascinating character, her hatred of Vulcans is the central thread of the book, but the root of her psychosis soon becomes irrelevant in the face of both her extremely unpleasant behaviour and McCoy's romantic overtures — how refreshing to give him the love interest, rather than Kirk — and her brinky comments regarding Nurse Chapel's 'secret desires' for Spock are hysterical. Unfortunately, the resolution of her problem is so clearly signposted that it comes as no surprise whatsoever when it finally happens. The other niggles I have is the regulars' reactions to Treiman's xenophobia; she is only exhibiting the same behaviour that Kirk and McCoy showed in *Death's Angel* — where Kirk was extremely biased towards the non-humans on board — yet they are horrified. Is this only because they like Spock? I wonder?

Overall, though, *Vulcan* is a thoroughly good read, with an obvious — yet satisfying — conclusion.

Craig Hinton

Doctor Who

The New Adventures
Original Sin
by Andy Lane
Price: £4.99
Publisher: Virgin
Out: 15th June

ARRIVING ON Earth in the Thirtieth Century, the Doctor and Benny are on a mission of mercy, trying to find somebody amidst the polarized society that Earth has become.



The poor and disenfranchised live in the dirty wet ruins on the surface of the planet, while the rich inhabit the huge floating cities which hover above. While the Doctor and Benny discover that the TARDIS has been stolen, another search begins. Adjudicators Chris Cwej and Roz Forrester are hunting down a vicious murderer. But their advanced technology comes to the rescue, and the murderer is identified: a little man in a linen vest, asked and abetted by his female companion. The scene is set for a frantic chase through the Earth's Empire, an empire full of psychopaths, homeless alien races, and a single, miraculous starship. And a very old enemy of the Doctor, who will stop at nothing to achieve his twisted ambitions.

Original Sin is the second solo outing for Andy Lane. After whisking us back to the Victorian era in his Holmes pastiche, *All-Consuming Fire*, he has gone to the opposite extreme with this one: the Earth of the Thirtieth Century is a breath-taking blend of old and new, and the new is some of the hardest hard SF ever seen in Virgin's range. But Andy is careful not to follow the path trodden by so many *Doctor Who* authors and surrender

himself and his narrative to technobabble; the people are the most important part of *Original Sin*, and what a bunch they are.

The Seventh Doctor is portrayed in all his mischievous and mysterious glory, while Benny has never been better. But the real stars of this book are Cwej and Forrester — the new companions. Forrester carries the requisite amount of guilt and angst — though nowhere near as much as Ace did — while Cwej

(it rhymes with 'wedge') bubbles over with naive charm and bubbling enthusiasm, and even spends the majority of the book as a giant teddy bear. Although I wonder whether the TARDIS will get too crowded with three companions, Cwej and Forrester are convincing, deep, and great fun to read about.

The plot is complex yet straightforward, written with a compelling prose style and building to a chilling climax. And as for the identity of the old enemy... wait and see!

Original Sin is certainly the best *New Adventures* written so far, and is definitely the closest to true Science Fiction the series has seen. A splendid introduction for the new members of the TARDIS crew.

Craig Hinton

Doctor Who

The Missing Adventures
The Menagerie
by Martin Day
Price: £4.99
Publisher: Virgin Books
Out: 18th May

THE TARDIS lands in an unnamed city on an unnamed planet — and this is just as well as it is probable that if they had been given names they would have suffered the same fate as the characters burdened with names like Ogruspaal, Defrabax, and Zaitaboe, or the races called Dugrag and Taculbin. There is an art to the creation of fictitious nomenclature, and it doesn't normally involve the random use of left-over letters from a game of Scrabble in the vain hope that they will end up sounding exotic.

Nor is it particularly impres-

sive to invent a ruling class who call themselves the Knights of Kuabris, a quasi-religious cult who are a sort of cross between the Masons and the Knights Templar and whose belief is in living 'now' — that is, they do not believe in a past or in a future. As one of the characters remarks, this is a nonsense, and, as I see it, if the adherents ever attained a state of 'now' they'd all end up contemplating their navels until dehydration and starvation took their tolls. As Day is honest enough to admit it doesn't work, it is odd that this germ of an idea was ever allowed to develop.

But what this story is really about is genetic experimentation by military personnel and how things can go badly wrong — and how even after millennia the mistakes of the past can be reawakened.

The Doctor, Jamie and Zoe become involved with the Knights of Kuabris and their crusade against anything that smells of 'Science' (the Doctor, who blurs out that, amongst other things, he is a scientist, should have been summarily executed around page 40 if the premise was to be in any way believable) and this draws them into finding out about the legendary Menagerie of Ukkazal. In short, this means that beneath the nameless city lie the remnants of the previous civilization and its mutated inhabitants who look variously like shrews, apes and mottos. The fourth underworld race consists of humanoid 'killing machines', who are, of course, the focus of the climax of the closing pages.

The overall impression *The Menagerie* creates is that it has suffered from a mishmash of ideas and that a little more discipline would have made it far more enjoyable. Day is successful in his description of a city whose inhabitants are reduced to squalor and in his invention of Dugrag's Traveling Freak Show, but the former needed a detailed look at the average citizen, and the latter was merely an excuse to provide some action for Zoe. And we never find out who either Ukkazal or Kuabris were, where the Dugrag came from, or why Defrabax was regarded as a magician.

Personally, I recommend contemplating your navel as a very reasonable alternative to reading this.

Deanne Holding





BABYLON 5

Voices
by John Vorholt
Price: £4.99
Publisher: Bantam
Out Now

THE ACTION in this first of three Babylon 5 novels takes place shortly after *Point of Departure* and it is possible that the plot of intrigues within Psi Corps was chosen because at the time of writing no one knew how Captain Sheridan's character would turn out. For he, Ivanova, and the Ambassadors are only in a handful of scenes and the emphasis is on Talia Winters and Garibaldi.

The book is divided into two sections — half concerns the space station playing host to a Psi Corps conference, while is a security nightmare that ends in disaster, and half concerns Talia Winters' flight from the station, having been comprehensively framed for causing said disaster.

Vorholt has captured the atmosphere and characters of *Babylon 5* very neatly, together with the machinations of the Psi Corps, led as ever by the thoroughly unlikable Bester who has Talia declared a rogue telepath and therefore placed under a death sentence. With Talia on the run, it is a race between Bester and Garibaldi finding her first — and she's frightened of both of them.

While this is all very exciting the chase sequence as, well, just another chase sequence which, after a runaround on Earth, ends up on Mars. And this is a shame, because Vorholt has shown in a few little set pieces that he has a good grasp of London, G'Kar, Lennier, et al and his writing skills are wasted on the lengthy

detective work that goes into Garibaldi's discovery of a power struggle within Psi Corps and his desperate attempts to keep one step ahead of Bester. Therefore a more in-depth look at 23rd Century Earth would have made a welcome diversion during the lengthy Fugitive-style set-pieces and the Mars section — far more interesting — could have been longer. But the plot works well, from the overall sweep to the short scenes involving Ambassador Kosh, who, as usual, works in Mysterious Ways.

There are a few irritating little continuity slips caused by this being written before *Season Two* was properly underway, but Vorholt's writing is accomplished enough to encourage forgiveness for the lapses.

Deanne Holding

THE TOMORROW PEOPLE

Monsoon Man
by Nigel Robinson
Price: £3.99
Publisher: Bantam
Out Now

APETTY THIEF breaks into a house and gets more than he bargained for: a weather machine, which freezes him in the middle of a heat wave.

Wearable reporter Lucy finds the body, and is determined to spill the beans on the story of the century. Along the way she's also bumped into Tomorrow Person Adam, and Cupid has fired his little bow... but can Adam and his friends come to Lucy's aid when she is captured? Or will they fall victim to Colonel Cobb's Concoct plot?

Nigel Robinson's second *Tomorrow People* adaptation works somewhat better than the first by virtue of the fact that it doesn't try to fit two punts into a

half-pint jug. This time around there's even room for a bit of characterization and description (even if far too many things are referred to by that annoying word 'push'), and thankfully the aimless running around manages to be a little less breathless.

The story is utter tosh, of course, but still endears in an *Avengers*-in-rapies kind of way. Perhaps if it had been dressed up with a little realism — which somehow the tv series manages to do — then the readers might be able to lose themselves in these out-of-this-world adventures. Instead, we get mentions of NYPD Blue and *Star Trek: The Next Generation*, as if to convince us that they're not real, and *The Tomorrow People* is...

As it is, *The Tomorrow People* books will flirt to stretch their intended readership in any way, and will probably only amount to a throwaway read for the kind of teenager who thinks East 17, Boyzone and Seal Magazine are hip, trendy and talented.

Richard Houldsworth

THE X-FILES

Goblins
by Charles Grant
Price: £4.99
Publisher: HarperCollins
Out Now

THE X-FILES is a series that has just been begging for new stories to appear as novels, and this one represents a fairly auspicious beginning. Grant has an empathy with the essential ingredients of the series and has found a plot worthy of investigation by Mulder and Scully.

There have been two murders in the community at Marvelle

close to both an army and an air force base. In each case the victim's throat has been slashed and witnesses have claimed to be unable to see the killer. One witness, the elderly and eccentric Elly Lang, has been seeing 'goblins' for years and, for want of a better term, the name sticks as a convenient way to refer to the mysterious killer(s).

For the investigation Mulder and Scully are partnered with another pair of FBI agents — the ever-eager-to-please Hank Webber and Lucia Andrews, a lady with a bit of an attitude problem. Fortunately, Webber's excited puppy-dog behaviour never gets taken to its irritatingly logical conclusion, and Andrews mostly takes a bit of a back seat. Although their inclusion seems superfluous, don't fall to the temptation of thinking of them as the equivalents of the new cogs on the bridge of the *Enterprise*. Grant is more imaginative than this.

The facts that both victims were in a state of advanced incineration when killed, one witness similarly incinerated and on drugs to boot, and that Elly Lang has been seeing her goblins every Saturday night for decades makes one think that this is some sort of plea from a temperance society. But far more relevant is the fact that the Air Force base houses a Special Project in its hospital — and a very sinister one at that.

Grant succeeds in building up the atmosphere before revealing just what this Special Project is about and adds a little more dimension to the X-Files team, giving them a smidgen more personality than the tv series has so far managed. There are a couple of red herrings in here and a medium-sized hole in the explanation, but the overall flavour is just right: for a long time the reader is kept in suspense as to just what the team is up against and there is sprinkling of justifiable paranoia about who is controlling what and to what ends.

Deanne Holding

DOCTOR WHO

The Power of Kroll
Price: £11.99
BBC Video
Out 5th June

DURING THE Seventies, there seemed to be a school of thought among Doctor Who production teams that big





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DOCTOR WHO
In the beginning

REO DWARF
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was better. That no matter how minuscule the budget, there was no limit to the scale of a monster. Having already been embarrassed with CSO dinosaurs roaming London and a puppet Loch Ness Monster popping up out of the Thames, the show then attempted a humorous squig in *The Power of Kroll*.

The third moon of Delta Magna is proving rich pickings for the colonists on the home world — a valuable source of methane, which has already justified the construction of one refinery, with nine more planned. The local population, a tribe known as the Swampies, recognise that their future is in jeopardy, and plan to attack the refinery and its technicians with weapons provided by the gun runner Robin-Dutt.

The Doctor and Romana arrive on the moon hunting for the fifth segment of the Key to Time. While the Doctor is taken by the technicians, Romana is captured and chosen to be sacrificed to Kroll — the giant squid worshipped by the tribe, which has been disturbed from its slumber by the drilling.

The Power of Kroll is one of those often overlooked *Doctor Who* gems — possibly due to the fact that we've seen the plot a thousand times before (tribesmen, worship, sacrifice...).

Writer Robert Holmes, however, manages to breathe new life into the tired concept, and the strong characters and witty dialogue make for some very pleasant viewing.

Surprisingly, the overgrown octopus works pretty well, thanks to an excellent model, shot on film by the visual effects department, which is then

merged into location and effects footage. While the split screen work occasionally looks a little dodgy, particularly in this post-Jeanie Park age, *Doctor Who* is in its prime offered worse.

For a story that tackles racism so well, in Thaw's barred for the Swampies, it's ironic to find so much sexism lurking within *The Power of Kroll*. Romana is the only female character, the Swampies are all men — don't ask! — and we're told that at the refinery — remember these are business in the future — 'they don't employ women'. The Doctor handles all the clever stuff, including sorting out both threats in the story's double climax, while Romana acts dumb and falls into danger. Unforgivable, Mr Holmes.

Nevertheless, any Science Fiction show that has the nerve to give a race of aliens who live in a swamp green make-up, and cast Philip Madoc out of type as the good guy, has got my vote.

David Richardson

Doctor Who

The Armageddon Factor

Price: £11.99

BBC Video

Out: 5th June

OK, as you've followed the Key to Time stories since *The Ribos Operation*,

You're desperate to find out how the season will end; you're expecting an epic story in which the Universe falls into chaos, and the Guardians battle it out for supremacy as the Key to Time frees all of creation.

Tough choice, I'm afraid — you'll have to make do with this bit of old rope instead.

The sixth segment of the Key

to Time is an Atmos, a planet all but wiped out by a futile five year war with the Zeons. The Marshal of Atmos wants to push the battle to its conclusion, against the wishes of Princess Astra, but both are unaware that all that remains on Zeos is a war computer known as Mersula. And the hostilities are simply a rehearsal for something bigger, a Universal Armageddon planned by the Black Guardian and his lackey, the Shadow.

Scripted by Who veterans Bob Baker and Dave Martin, *The Armageddon Factor* is a botch patch of ideas in search of a story, which suggests that the two writers were working away at different tangents. Worse still, they allow the plot to leap from one location to another, thus gobbling up the budget and resulting in some shoddy production values.

There are some great moments in there, but these are undermined by some tedious padding, glaring plot holes and a number of superficial characters.

Of the cast, John Woodvine shines as the magnificent Marshal, but is given bigger all to do in the last three episodes. Meanwhile the oh-so-wet Astra (Lalla Ward) and Monk (Ian Sayer) annoy for the duration, and David Hynes crams it up something awful as Shapp — as if he thinks this is a children's farce, and no one has bothered to correct him.

The finest aspect of *The Armageddon Factor* is the Shadow, the skull-faced epitome of evil who reminds one of the Great Reeper — minus the scythe. Played to perfection by a creaking William Squire, this is one *Doctor Who* villain who

really did deserve to return for a re-match.

After a 26-episode build up, the conclusion falls flat on its face with a dénouement that makes no sense whatsoever. Were the Doctor and Romana sent by the Black Guardian all along? If so, why did he bother employing the Shadow? And if not, where was the White Guardian, and what about the desperate need to use the Key to stop the Universe? And why exactly did the third planet look like a space station anyway?

Answers on a postcard please...

David Richardson

Red Dwarf VI

Box 1

Price: £14.99

BBC Video

Out: 1st May

IT'S IRONIC that the award-winning sixth series of *Red Dwarf* includes some of the most unimaginative, unimpressive and dull episodes the show has ever produced. While the ensemble cast — especially Robert Llewellyn and Chris Barrie — have never been better, the attempt to remould the Sci-Fi sitcom into a light-hearted adventure series largely falls flat on its face, the wholly unconvincing story arc concerning the search for the good ship *Red Dwarf* is hardly in the same league as *Babylon 5* and merely interrupts what little humour there is left in the show.

Glossy production values and impressive special effects on their own do not produce a classic Sci-Fi series — just look at *Deep Space Nine*, *Star Trek: Voyager* and *Star Trek: Enterprise*. And I for one would love to find the Sneg-head who decided that constant repetition of the 'Space Corp directive' gag was funny!

Season Six begins adequately with *Patience*, in which the former *Dwarfers* come up against brain-sucking aliens. Conceived by writers Rob Grant and Doug Naylor as a 'mini-pilot' to introduce new viewers to the series, the early scenes prove something of a bore to viewers already familiar with its premise. The episode wastes high-profile guest stars Clare Grogan, Jenny Agutter and Anita Dobson, but, looking on the bright side, Craig Charles gets his long-awaited kiss — from a insectoid extraterrestrial! Well, as they say, be careful what you



wish for, you might just get it. Things go downhill rather rapidly with *Legion*, a tedious installment which presumably was designed to save money and merely serves to introduce Rimmer's "hard-light drive". When Lister and Co meet a strangely benevolent individual, amusing sequences include the dinner time FX-fest, Kryten's attempt to disable Rimmer and, well, that's it. Two chuckles spread over thirty minutes.

The third episode, *Gunszen of the Apocalypse*, is usually described by the show's stars and production crew as being a "Classic". The words "Convincing" and "Convulsed" seem more appropriate. The crew find themselves in a Wild West town where they must defeat a deadly computer virus — embodied in four gunslingers — with a duff, sorry, "dove" program.

The episode looks great and must have been fun to shoot, but *Gunszen of the Apocalypse* isn't half as good as it could have been. A great deal of time is wasted setting up the Wild West scenario, leaving only a few outstanding moments before the closing credits. Should have been a two-parter, pardners.

David Bassov

DEEP SPACE NINE

Volume 3.5
Price: £11.99
CIC Video
Out Now

THE DEFIANT displays many of the hallmarks of writer Ronald D Moore. He resurrects Will Riker's transporter twin from *The Next Generation* and writes a story full of action and much promise.

It is perhaps not surprising that this character turns up on the station, when you consider that Frakes has already directed several segments of *Deep Space Nine*'s third season.

Thomas Riker boards *Deep Space Nine* in order to steal the starship *Defiant* to assist the Maquis. Although the Maquis storyline is not one of which I am particularly fond, it often serves to provide illumination of the Cardassians and their society. This episode does that perfectly and takes its audience to the heart of the Cardassian Central Command. It also sows the seeds of factionalization within the Cardassian military infrastructure.

The episode's end makes it clear that this is a prelude and, hopefully, the Cardassian storyline will be extended at the same time as Major Kira fulfills her promise to Thomas Riker.

Fascination is in a totally different vein. It is the Bajoran gratitude festival and everyone is in the mood to party except Jake who is mooning over a lost love. Keiko returns from Bajor and, instead of providing the rapturous reunion O'Brien had hoped for, simply appears confused and unhappy to be back with him. Also visiting the station is Lwaxana Tru, who pursues Odo as relentlessly as ever!

The episode becomes increasingly humorous as, one by one, the crew and station visitors begin to develop crushes for one another. After the dramatic group-on of the previous episode, this one provides a little comic relief.

Stuart Clark

BABYLON 5

Volume One
Price: £11.99
Warner Video
Out Now

GIVEN THAT Channel 4 have been editing *Babylon 5* for its 6pm time slot, these video releases should be much in demand by the show's British fans — the first chance to see every episode in sequence in its entirety.

In *Midnight on the Firing Line*, the Centauri Agricultural colony Ragesh 3 is attacked by the Narn, and its unarmed civilians easily overpowered. As the Centauri ambassador Londo calls for blood loving, Sinclair tries to avert war between the two empires. Meanwhile Garibaldi addresses the problem

of rider attacks on transport ships, and discovers the two events are linked.

As a first episode, *Midnight on the Firing Line* succeeds in every department. It's an effective visual extravaganza which economically manages to introduce viewers to the series' formula and regular characters.

Having seen every episode of the series before, it often pleasantly surprised how well it stands up to a second viewing, with so many future plotlines alluded to in subtle ways. In this story alone we have Santiago's election, the establishing of Talla and Ivanova's uncomfortable relationship, Londo's dream of dying with his hands around G'Kar's throat and the first moves to a Narn/Centauri war.

It's unusual for a series to have a classic episode so early in its run, but *Soul Hunter* stands up there with the best of *Babylon 5*. A spaceship floats towards the station, and its occupant is hailed by De Franklin. Delenn identifies the creature as a *Soul Hunter* — one of a race of immortals who collect souls from the bodies of aliens as they expire. She urges Sinclair to kill it, but even Delenn is not aware that this *Soul Hunter* is insane, and intends to murder her to obtain a Minbari soul.

A brilliantly original concept from series creator J Michael Straczynski and a genuinely chilling performance by W Morgan Sheppard (try to catch him blinking) combine to *Soul Hunter*'s unique quality. The episode also goes some way to establishing the mystery of Delenn's relationship with Sinclair, as the *Soul Hunter* asks, "What is one of the great leaders

of the Minbari doing here playing ambassador?"

Intiguing, absorbing and utterly unmissable stuff.

David Richardson

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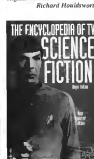
The Encyclopedia of TV Science Fiction
by Roger Fulton
Price: £16.99
Publisher: Bantam
Out Now

NOT BEEN to the gym recently? In that case you might have a problem hitting this weighty revised tome, which is some 150 pages longer than the first edition published five years ago. In the meantime there has been a whole host of Science Fiction shows to add to the encyclopedia. *Alien Nation*, *Babylon 5*, *Deep Space Nine*, *Lois and Clark*, even more *Tomorrow People*.

Insicive, informative and wittily written by Roger Fulton, this collection of episode guides remains the one reference work every Science Fiction fan should own. There are a few oddities: *Twin Peaks* is omitted while *Wild Palms* is not. The *X-Files* is there but not its British counterpart *The Omega Factor*, and while *Star Trek: Voyager* and *Space Precinct* are given cursory mentions, there's no sign of *RoboCop*, *Earth II*, *MANTIS* or the new *Outer Limits*. Which just goes to show that, exhaustive as the guide is, it's essentially out of date before even hitting the book shelves.

Nevertheless, there's so much in here to keep you amused that it hardly seems to matter. It's an absolutely essential purchase — even if you already have the original version.

Richard Howdsworth



HAVING proved his unique gift for blending mind-blowing Sci-Fi concepts with top-notch comedy and drama as a leading writer on *Quantum Leap* (TV Zone Special #17), Tommy Thompson seemed like a perfect choice to serve as Executive Producer of Steven Spielberg's eagerly-awaited under-sea adventure series, *seaQuest DSV*. Yet within a few months, Thompson had jumped ship amidst a great deal of behind-the-scenes anguish and controversy.

Some two years on, Thompson is keen to put the record straight regarding his involvement with the show and the circumstances surrounding his departure.

"It really offends me that I keep hearing I left the show because I couldn't deal with the pressure," he states vehemently. "The fact is that I quit the show and begged them to find someone to replace me because I couldn't deal with Roy Scheider and I couldn't deal with a show that I knew was going to be a failure."

The talented writer/producer first met Steven Spielberg to discuss Amblin's multi-million Sci-Fi series whilst working on *Quantum Leap*'s fifth and final season in early 1993. He joined *seaQuest* a few weeks before the pilot, *To Be or Not To Be*, went before the cameras and had little time to polish the script, yet alone prepare the cast or crew for the voyage ahead.

Loggerheads

Thompson, by all accounts a relaxed, quick-witted and extremely likable 37-year-old, found himself at loggerheads with *seaQuest*'s Oscar-nominated star,

TOMMY THOMPSON: FUTURE BOY PART 2



Thompson found himself at loggerheads with Roy Scheider from day one

Roy Scheider, from day one. Whereas the newly appointed Executive Producer envisaged the show as an action orientated adventure series firmly in the *Star Trek* mould, Scheider reportedly wanted the series to primarily educate rather than entertain audiences — in other words, he was interested in Science Fact, not Science Fiction.

"I met Roy and I said to him, 'Roy you've got to be the hero, because this is a hero-driven show,' and immediately found out that Roy did not want to be a hero, he wanted to do everything based on fact; he wanted to do things about sea life, and about the wonders of the ocean, and so on. I used to say, 'Yeah, but you know what? Nobody's going to watch it. They're going to want to watch action adventure, futuristic Sci-Fi; that's what

Thompson had little time to polish the script of the pilot, *To Be or Not To Be*



Give Me Liberty with the first episode in which Tommy Thompson had any input



Give Me Liberty
Involved a space station lost at sea...

Steven Spielberg does, that's what they [the viewers] expect, and I think that's what the show should be'. He wouldn't do it, I mean he flatly refused to do shows. I fought but Roy Scheider was the star of the show, you know. Who was I? I was Tommy Thompson."

Fateful Day

Thompson found that his position as the show's driving force was constantly challenged by Scheider until one fateful day, when he decided that enough was enough.

"I had written an episode and I got word that Roy Scheider was changing lines on the set, taking lines from other actors, and basically changing the show. Well, I went down to the stage and, I regret it, but we had a blow up on the stage and I decided



...which is contaminated with a deadly virus

right then and there that I couldn't deal with this, that it wasn't good for my health, you know? So I went back to my office and called my agent and said, 'I don't care what you've got to do but I've got to get off the show right now'. It took them about a month to find somebody to come in but I kept the show going for that month.

"It's so funny because I was so excited about working with Roy Scheider, I was a fan," he adds. "Then, as I slowly started to work with him, I realized that he was a good actor but he was not a nice person. I started to hear this from people all over the place, I mean not just people in the business — I'd go to the dentist and I'd tell him I'm having a hard time and he'd say 'Jeez, I've heard that he's not a nice guy'."

Last Laugh

Although his time on *SeaQuest* proved both frustrating and painful, ultimately Thompson had the last laugh. "After I left the show I heard a lot of things by [Thompson's replacement] David Burke that the show was a mess and he was going to fix it," he explains. "Well, in my opinion the show got worse as the season went on. The first three episodes they aired were episodes that David Burke had produced and been involved in writing. The fourth episode they aired [*Games*] was one that I had been involved in the writing and really involved in the producing of. Well, the next day I got a call from



...ers and Sisters, involving the entombing of a munitions plant with some unexpected occupants, was another episode Thompson worked on

my agent who said, 'Have you read the *LA Times* today?' I said, 'No', so I went and bought it and Howard Rosenberg, who's probably the biggest television critic in the country, had come out with a review on *seaQuest* in which he had taken the first four episodes and he really ripped up the first three episodes but said that he saw a glimmer of hope last night and he really gave a positive review to the episode that I had produced and been involved in writing. My agent had it framed and mailed it to me; he said 'If you ever wonder about what you did, you were doing the right thing, they just wouldn't let you do it.'"

New Projects

Any good recruitment officer would say that you must never leave a job until you have another one lined up. If that's true, then Tommy Thompson must be the exception which proves the rule.

"It's the best thing that I ever did because I immediately signed a deal," he says. "I mean, if I was such a terrible guy I don't think that Paramount would immediately have signed me to a very lucrative two-year deal to come over and develop a series with them. So it all worked out for the best."

During his time at Paramount, Thompson has developed two potential series: *Fire Beach*, which follows the adventures of an elite fire rescue unit in a fictional Californian coast; and *The Red Zone*, a big budget Sci-Fi action police show which is hoping to succeed where *RoboCop - The Series* and *Space Precinct* have all too obviously failed.

"It's a story about this police precinct and the detectives who work in this sort of hole in the universe called the Red Zone," he says. "It looks very exciting. It takes place 500 years in the future and it's about a police precinct that's a space station in orbit around a brutal planet in the far reaches of the universe. What's interesting about *The Red Zone* is that there are no aliens on the show; Paramount did not want to do aliens because they didn't want to compete with *Star Trek* and I didn't want to compete with *Star Trek*. One of my favourite films ever is *Blade Runner*, so I wanted to take a police detective and set him in a brutal world, which is like the Alaskan pipeline in Space."

Although his name has been off our screens for some time now, Tommy



Thompson was involved with the writing of *Games*, the only episode to 'show a glimmer of hope for the series', according to one reviewer

Thompson's television comeback is well worth waiting for if his previous credits are anything to go by.

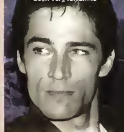
well for me; obviously, because of my two-year deal at Paramount, somebody must respond to it!"

David Bassom

Fortunate

"I've been very fortunate," he sums up. "I've worked with people like Don Bellisario, who I've learned a lot from. I have a quirky way of writing. I write very differently from other writers and for a long time I thought that the way I was doing it was wrong. I'm not a guy who starts on page one and work my way to page sixty, sometimes I write the last act first and sometimes write the second act last because I see it all in my head and I could put it together any way I want to, so I just write what excites me at that moment and piece it all together later. It's the way I do it and it's worked out pretty

Tommy Thompson believes he has been very fortunate





The Plot

As violent smashing sounds herald a forced entry into his house, Samuel Hammond attempts to barricade himself in the study. His efforts are to no avail, and even gunfire does not deter the intruder, who breaks through the door and delivers a killing blow to Hammond's neck.

At the scene of the crime, Steed and Mrs Peel find the man's shotgun, which is bent out of shape. The murder follows the same pattern as the recent deaths of two other top executives.

A strange intruder marches into the Industrial Deployments building, attacking the guard. It forces its way into Mr Lambert's office, battering down the door with a series of karate-like blows. Gunfire does

not prevent it from committing its fourth killing... The figure picks up an ink pen and crushes it.

Steed and Mrs Peel arrive at Industrial Deployments to investigate the crime. Both Lambert and Hammond had appointments with the Harachi Corporation, which is at the forefront of new technology. Emma also identifies the murder blow as a specialist form of karate, and barely a handful of people in Europe are trained in the art.

Emma visits the Karate Dojo club, where she meets the trainer Sensai, who is sceptical of her interest in his science. He asks her to leave, but a display of Emma's prowess in karate convinces him of her abilities.

Steed goes to Harachi in Lambert's place, unaware that he is being watched by a bespectacled figure called Benson.

Steed meets with Harachi's Tusamo, and using a hidden camera in his brotzy secretly manages to photograph the diary of appointments. As Steed leaves, a shadowy figure arrives by the door...

Steed examines Tusamo's appointments. Only two of the executives expected at Harachi are still alive.

Mrs Peel arranges to see Mr Jephcott, the next executive with a Harachi appoint-

Mrs Peel has no trouble demonstrating her abilities





The deadly Cybernaut

ment. He has, however, little time to talk to her, and Emma learns nothing.

Later at the karate club, Emma and the crowd watch Oyama, the most advanced member. Oyama smashes through bricks with his bare hands... his real name is Mr Jephcott.

Steed acquires information on United Automation, which is run by Dr Armstrong, who left the Ministry in disgrace. Armstrong's ambition was to build machines able to clear debris from radioactive areas but the government denied approval. Armstrong went ahead anyway but was injured in an accident, leaving him in a wheelchair and out of a job.

Benson uses a video number to contact his hidden employer.

Steed arrives at United Automation, where he is met by Dr Armstrong. There are no staff at the company. Everything is automated, and controlled from Armstrong's wheelchair. Benson contacts his paymaster, imparting the news that Harachi will be accepting the offer of John Steed from Industrial Deployment, and Armstrong realizes that his visitor and Steed are one and the same man. Armstrong hands over a parting gift to Steed, an ink pen that has a life of ten years.

Jephcott ends a long day in his office, and hears the sound of an intruder. Outside in the street, Mrs Peel and Steed hold vigil. They enter the building, and find the executive dead. Mrs Peel is baffled — Jephcott above all people should be able to defend himself. An immense hole in the wall indicates the murderer's exit route.

The next day, Steed leaves to re-visit United Automation, leaving behind his ink pen with Mrs Peel.

Steed gains access to the deserted building, and rifles through the drawers of Armstrong's desk. He sees a figure sitting in a chair — dressed in hat, sunglasses and overcoat it resembles a waxwork dummy made from metal, its face roughly formed into a semblance of a human's. Steed hides as Armstrong and Benson enter, discussing the programming of the

creature, which one day the scientist hopes will be able to think for itself. Armstrong mentions that the ink pens are a homing beacon for the creature...

At Steed's apartment, Emma is using the pen.

In hiding, Steed realizes he has left his pen behind. The robotic creature activates, and sets off on its murder mission.

Mrs Peel is completing the crossword. Steed makes his way through the air venting system and into the boiler room. He adjusts the thermostat, and the temperature begins to rise. Before long a maintenance engineer arrives — it is a Cybernaut dressed in overalls.

The engineer delivers its report to Armstrong. The thermostat was changed manually — they have an intruder.

The Cybernaut breaks into Steed's apartment, but Mrs Peel has gone.

The maintenance Cybernaut finds Steed in hiding, and knocks him unconscious.

Steed wakes in Armstrong's office, where the scientist reveals his intention to build the ultimate machine, capable of governing the population. When he receives the delivery from Harachi, he can build the army of Cybernauts. Benson notices the arrival of Mrs Peel, and Armstrong sends the Cybernauts after her.

Steed is able to turn out the lights, and having knocked down Benson, makes his escape from the room.

In the technical stores, a Cybernaut moves in on Mrs Peel, smashing aside anything in its path. Steed arrives in time to tell her to throw the pen to him. He takes the homing beacon and places it on the maintenance Cybernaut, leaving the two creatures to destroy each other. A horrified Armstrong moves in on them, ordering the robots to stop, but dies in the battle. The killer wins the fight, then deactivates, its task complete.

Mrs Peel passes it over.

Later Mrs Peel finds Steed in his Bentley, doing the crossword. She provides the answer to the clue: Cybernaut. Steed's pencil breaks.



The Cybernaut's final moment

Credits

John Steed Patrick Macnee
Emma Peel Diana Rigg
Dr Armstrong Michael Gough
Benson Frederick Jaeger
Jephcott Bernard Horsfall
Tusamo Bert Kwouk
Sensai John Hollis
Lambert Ronald Leigh Hunt
Hammond Gordon Whiting

Associate Producer .. Brian Clemens
Photography Alan Hume
Art Director Harry Pottle
Film Editor Peter Tanner
Production Manager Geoffrey Haine
Assistant Director Richard Dalton
Camera Operator Godfrey Godar
Casting Director GB Walker
Continuity June Randall
Make-Up George Blackler
Hairdresser Peter Orion
Wardrobe Jackie Jackson
Sound Editor Lionel Selwyn
Sound Recording Simon Kays
Dubbing Mixer Len Abbott
Recording Director AW Lumkin
Stunt Arranger Ray Austin
Writer Philip Lavane
Director Sidney Hayers
In Charge of production

Albert Fennell
Music by Laurie Johnson

Background

The fourth season of *The Avengers* was a time of change. Honor Blackman had quit her role as Cathy Gale, necessitating the invention of a new female companion, Emma Peel. The role went to actress Elizabeth Shepherd, but her performance was deemed to be unsatisfactory and after filming one and a half episodes the character was re-cast. Enter Diana Rigg, who would join Patrick Macnee in the greatest challenge *The Avengers* had yet confronted — conquering the American market.



Frederick Jaeger as Benson

Michael Gough as Dr Armstrong

fantasy flashback

With the series now shot on film, and focusing on more Science Fiction and Fantasy-based plots, it was purchased by the American Broadcasting Company. The first episode to air on ABC was *The Cybermats*, although a specially-filmed teaser sequence, which introduced the two lead characters to new viewers, was shot to open the episode in the States.

In retrospect, *The Cybermats* was an excellent choice as an introduction to the show. Philip Levene's script is imaginative, unpredictable, pacy and features a healthy dose of thrills and spills. The direction of Sidney Hayers (who is currently involved with Gerry Anderson's latest project *Space Precinct*) is taut and economical where necessary — for example, clever shooting at the Karate Dojo allows him to get away with a set that is little more than black backdrops. The karate fight sequences themselves are convincingly achieved, with stunt performer Alan Chantz providing much of the work.

"I was a London taxi driver, and I was one of the first guys in Britain to practise karate," Chantz tells *TV Zone* of how he came to work on the series. "My first job was advising a friend on karate for a film at Elstree studios, and for that I had to be made a member of Equity. After that, people started asking me if I was available for work."

The Cybermats showcased an experienced cast of British performers, many of whom would appear in other Fantasy shows. Michael Gough (Dr Armstrong) had immortalized The Celestial Toymaker for *Doctor Who*, and would later appear in *Moonbase III*'s final episode and *Blake's 7*; Bernard Horsfall's *Who* credits would include *The Mind Robber*, *The War Games* and *Planet of the Daleks*; John

Hollis was in the *Who* story *The Mutants*, and had a substantial role in *The Empire Strikes Back*. Ronald Leigh-Hunt would fight metal monsters again in *Revenge of the Cybermen*, fight various villains as Colonel Buchan in *The Freewheelers* and would also guest star in *Blake's 7*, while Frederick Jaeger played the villain in *Doctor Who's The Savages* in 1966, then returned in two scientist roles, Scorsen in *Planet of Evil* and Marius in *The Invisible Enemy*.

Frederick Jaeger recalls that he was chosen for the role in *The Cybermats* by casting director Gerry Walker, with whom he had worked before.

"He ring me one day and asked me if I was free," says Jaeger. "In 1965 I was without an agent. I'd spent about twenty years without an agent, working on my own. He sent me the script, and I think I was the assistant technician building the Cybermat creatures."

Jaeger recalls an excellent working relationship with Michael Gough: "He was very nice, and obviously a superb actor." While one might have expected the motorized wheelchair, operated by Gough throughout his scenes, to have been a major problem to the production, Jaeger instead insists that it worked perfectly.

Indeed, the only discomfort throughout the filming was endured by the stuntmen who were hired to portray the Cybermat creatures.

"I remember one called 'Jerry Richards,'" explains Frederick Jaeger. "A very nice chap, and he was the creature that I transported in the back of the car and programmed to do the dirty work. The heat inside those silver masks they wore, plus those black overcoats and gloves they had on, got pretty bad. They couldn't really

John Hollis
as Sonard



Bernard
Horsfall
as
Japhod



speak inside these masks, and there were muffled sighs and groans about the heat all the way through. Eventually when he took this thing off he looked like a boiled lobster. Of course, because it took quite a lot of time to put on you couldn't simply take them off between shots, you had to keep them on most of the time. I think the stuntmen who played the Cybermats really earned their money."

Frederick Jaeger's own stunts, which included a forward roll over the desk in Armstrong's office during Steed's escape, were performed by Ray Austin, while Diana Rigg was also doubled in fight sequences by a man.

"I remember Diana Rigg telling me that she was terribly frightened of all these sounds that she was expected to do," Jaeger recalls. "She had this huge reputation for this leather-clad kamikaze girl, but of course most of it was done by her stand-in. Diana was the moose and least aggressive woman."

The Cybermats was achieved in the standard *Avengers* schedule: ten days of shooting over two weeks. Jaeger recalls Sidney Hayers as being, "A jolly father figure with glasses and was very sweet and a sort of family-type director."

The Cybermats was first broadcast in the UK on 16th October 1965. Its success both at home and on the international market encouraged two sequels: *Return of the Cybermats* for the show's fifth season (again guest starring Frederick Jaeger as Benson), and *Last of the Cybermats*...?, an early episode of *The New Avengers*.

It has recently been repeated twice by the satellite channel Bravo, and is available to buy from Lumiere Video.

Richard Houldsworth



Steed gets his first glimpse of a Cybermat

In TV Zone and Starburst...

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TELEVISION SPECIAL EFFECTS ARE HELL

Photo: E. J. Greer

HOWARD BERGER, one third of the always busy special effects house KNB, EFX Group thought the hours were long on a movie set. Until the day he winged up to Canada to shepherd an *X-Files* demon. "I really didn't think television hours would be as bad as movie hours," reflects Berger, "but once I got up there I found that they were equally horrible."

But effects madness is nothing new for the lads at KNB (whose other initials are Robert Kurtzman and Greg Nicotero). Currently juggling effects duties on *X-Files*, the revised *Outer Limits* and *Picket Fences*, Berger and company also managed large screen assignments on Clive Barker's *Lord of Illusions*, Eddie Murphy's vampire comedy *A Vampire in Brooklyn* and are throwing together a ton of special effects for Quentin Tarantino's horror entry *From Dusk to Dawn*. But the real horror for Berger continues to be television.

"We're losing our minds," he laughs.

"Television prep time is ridiculous but you just have to deal with it."

X-Files Hell

Berger found out what *X-Files* hell can be like midway through the hit series' first season when one of the show's producers, Paul Rabwin, called up KNB. It did not take much arm twisting to get Berger interested. "It's an excellent show. The stories have been good by themselves and the special effects, given the limitations of television, only served to enhance the quality. I knew that there would not be a lot of money or prep time but it's such a wonderful show that we definitely wanted to do it."

Unfortunately scheduling conflicts did not allow the house to participate in any first season shows. But when they were available for season two episodes, they jumped at the opportunity. "Initially we just started doing little piecemeal things and we immediately discovered how rushed *X-Files* was going to be. Because the show did not al-

low for any real prep time, we would get a lot of calls along the lines of, 'What do you guys have that looks like this?' And we would come back with, 'Well we have this or we think this will work'."

The result of one of those frantic calls was for the episode entitled *Fearful Symmetry* in which the effects house supplied two corpses, a dead tiger and a dead elephant which, explains Berger, "We already had on hand."

For the witchcraft episode entitled *Die Hand Die Verletzt*, the company whipped up a menacing python that chows down on an unsuspecting human. "We built a pretty standard cable operated, four foot long puppet. We also built a second puppet with an extended jaw and a big bulge to indicate the body inside it."

Twin Freak

The Voodoo-themed *Fresh Bones* resulted in another frantic call and the company supplying a dead dog for the morgue



The X-Files: Firewalker
Alien spores are a problem...

sequence. But the company's X-File master stroke to date was the mutant Siamese twin Leonard for the freak show episode entitled *Humbog*.

"We basically had one week to come up with the twin that is attached to this other freak show performer's body and that has

the ability to pop out and run around and kill people. We came up with this idea for a squishy, deformed body, sculpted it in a day and moulded it that night. We made three different versions. One was a headless puppet that we could attach to the actor's stomach with an appliance and make

it appear that it was coming out of his stomach. We also made a stunt puppet with armatures that we could position and finally there was a hand puppet that had a radio controlled head and rod puppeted arms."

Berger accompanied the creature to Canada and had a firsthand look at the X-Files lightning-like schedule. "The days were real long. They basically have to knock out an episode in 7-8 days and that means you have to get a lot of footage each day. Fortunately the director on that episode, Kim Manners, was good. He really knew how to use the puppet. I would ask him, 'Okay Kim, what do you want to see today?' and he would say, 'I want the puppet to do this, this and this.' Ultimately I wasn't real happy with the design of the creature because there was no time to think twice about it. But I think it worked out fine in the episode."

Berger and the boys at KNB have not been the only talents at work on the X-Files. A regular fixture in the show's effects mass is Toby Lindala. Lindala, who started his career on the low budget film *Xtro II* before moving onto the X-Files as an occasional contributor and finally



The X-Files
Mulder performs an autopsy on a dead seaman and finds a worm creature...
The green creature, a man/worm hybrid nicknamed the 'Flukeman' then roams the sewers finding new hosts for its offspring...



to a regular post, is big on realism and it's been reflected in a sinking series of monster and alien designs.

Flukeman

Easily Lindala's runaway *X-Files* success has been the min-sized parasite, dubbed the "Flukeman" for the episode entitled *Host*. The resulting creature was a by-product of a series of urethane molded suits that give off a frightening, fish-like translucent quality.

The episode entitled *Irresistible* featured an unfortunately little seen gargoyle. The creature was created through a series of glued on prosthetics representing head, shoulders, body, head and shoulders.

The episode *Firewalker*, which told the tale of mutant spores attaching themselves

to unsuspecting scientists and ultimately poking through necks and chests, was created through the use of a neck prosthetic featuring the titular spore and bladders underneath the appliance to simulate the spore poking through and the veins bulging out.

Lindala and his crew got really graphic in an autopsy sequence in the aforementioned *Host* hour in which Scully discovers the fluke parasite worm wriggling around in a human body cavity. For the occasion the FX consisted of real organs; a sheep's heart, a cow's liver and chicken fat and skin glued to the body cavity.

The effects honcho was also on the scene to aid KNB's *Die Hand Der Verletzt* snake chomping out by forcing a dismembered and crushed human skeleton into the belly of the mechanical beast. Lindala originally wanted to go for the

more realistic mangled turkey carcass for the snake chow but television's standards and practices gurus went for the less unsettling substitute.

The *Miracle Man* episode allowed for some subtle but realistic points to be scored with some striking burn make-up.

MANTIS

KNB also worked out the design of the suit for the recently canceled series *MANTIS*. Their design for the exoskeleton and helmet that was used in the pilot was, by Berger's estimation "good but not perfect". He predicted that a total reworking of the suit and helmet would be necessary if the show went to series.

"We kept bothering the producers. We said, 'If we're going to revamp the suit



MANTIS required late alterations to the suit

we're going to need at least six weeks. Well the show got picked up and we hadn't heard anything from them. Finally they called two weeks before the first episode was to be shot and said they needed the revamped suit and helmet. I told them, 'Goddamn it! Okay we'll see what we can do. To make matters worse we had to keep going back and forth with designs because in television 500 people have to approve everything. What we ended up doing was refabricating the original suit, redesigning the helmet and adding a padded muscle suit underneath. We made a total of 10 stunt and hero suits for the show and I was finally quite happy with the way the helmet turned out.'

The Outer Limits

The effects house got in early on the remounting of *The Outer Limits*. They created a series of creature puppets for the pilot episode, a virtual reality suit, demon make-ups for another and, for the final episode of the season the remake of the original *OL* episode *I, Robot*, "a totally different looking robot".

"The biggest stress with *Outer Limits* was, once again, the time factor. We had somebody on the set and we were feverishly building stuff and shipping it out. I would love to work the second season of *Outer Limits*. If we can take the pace I think we can make it."

It was make-up, make-up and more make-up on *A Vampire in Brooklyn* and *From Dusk to Dawn*. In the former it was 'tons of make-up' on the likes of Eddie Murphy and Angela Bassett. In the latter Tarantino epic, Berger boasts "tons of make-up, gore gags and rat and bat monsters".

The company's *Lord of Illusions* work was, likewise, an array of graphic body wounds, various make-ups, a slew of dummy bodies and all manner of blood bag oddities. "Working with Clive Barker is always fun. There's always something in one of his stories that tends to lead to some interesting challenges for us," says Berger.

Berger, finally, would like nothing better than to be invited back for further *X-Files* romps. "*X-Files* is a different kind of television situation. It's the same in the sense that they don't have a lot of money for effects and they don't have a lot of time to do them. But the show is special. So special that I really want to do it. I really dig the show."

Marc Shapiro



The Outer Limits
The pilot required a number of puppet creatures, which would battle each other and also attack...



The Outer Limits
Monster make-up and virtual reality suits...





QUESTIONS AND ANSWERS IN THE TV ZONE

X Food...

Q: I have become a big fan of the X-Files, but one thing bothers me. Mulder is forever dipping into his pocket for something to eat. In one episode he offers Scully what sounds like "seed". What is Mulder continuously eating?

Heleen, Hongkong

A: At the beginning of the second series of X-Files Mulder is seen brooding over his re-assignment to a very boring FBI surveillance job by eating his way through a large pile of seeds. He takes into the shell, spits it out and chews slowly on the kernel. There is even a close-up of one of the seeds. It is definitely a sunflower seed.

ALF

Q: No doubt you'll remember an American comedy involving an extra-terrestrial called ALF (he looked a bit like a dog). If so, could you please enlighten me as to where (if at all) I can obtain videos of the show. Or are they transmitting them anywhere on satellite/cable?

*Catherine Beaumont,
Manchester*

A: I always thought ALF looked like a cross between a tabby cat and an aardvark — but what's a little difference in opinion? ALF arrived in to-land when he crashed

was closing in on his position. The show was created by Tom Pritchett and Paul Fusco, the latter providing the voice for the puppet star. A three foot midget, Micha Meszaro, dressed up in the ALF costume when he walked around the set. It hasn't been issued on video in this country and the last TV channel to show it in the UK was Sky One, but their rights to the show ran out last August and no one else has bought it since then. However, you might like to look out for the cartoon series made in 1987, which tells the story of Gordon Shumway's adventures on his home planet of Melmac before it exploded.

DS9 Info...

Q: As a fan of Star Trek: Deep Space Nine, I should love to know more about Nana Visitor (Major Kira).

A Dean, Somerset

A: Nana Visitor was born and brought up in New York. She began life as a dancer, following the rhythmical footsteps of her choreographer father and her ballet instructor mother. She joined her mum's ballet class when she was seven and by the end of high school was picking up roles in Broadway theatre. She appeared with Angela Lansbury in the touring production of *Cygnets*, in 42nd Street and went to Los Angeles for a production of *The Ladies Room*. She started her TV career while still in New York and had parts in two soap operas, *Ryan's Hope* and *One Life to Live*, and made her feature film debut with

Ava Gardner in *The Sentinel*. Nana moved to Los Angeles in 1983 and appeared in a string of TV programmes, including *Empty Nest*, *Murder, She Wrote*, *Baby Talk*, *thirtysomething*, *Jake and the Fatman*, *LA Law*, *In the Heat of the Night*, *Matlock* and more recently in the sitcom *Working Girl*. She's now into her third year of playing the former Bajoran terrorist in *DS9*, of whom she says: "Kira embodies the warrior archetype that all women to a lesser or greater degree possess. Her aggression is not without purpose, but is passionately connected to her love of the culture, spirituality and history of the people of Bajor."

Phoenix Five

Q: Time to shatter my rose-tinted specs and really earn your pay for the week... Aussie Sci-Fi series, *Early 1970s*. Features a 'fabulous' spacecraft. Crew of three, Captain called *Roke* or *Roarkie*. Regular 'villain', *Clothed plots* — evil doppel-gangers etc. Naff special effects. Title: *Phoenix Five*. In short, a veritable cult-in-waiting! Much more information please, and how about printing a photo?

Karin Dickinson, Leeds

A: Sorry, we've no photo available at the moment. This live-action Space romp hailed from Australia, which seemed to have as much imagination when it came to location filming on



alien planets as *Doctor Who* on a bad day. Leading the most sophisticated craft in the Earth Space Control Fleet was Captain Roke, played by Mike Donay. With Ensign Adair Hargraves (Damian Parker), compassionate Cadet Tina Calbrook (Patsy Trench) and computerised Carl (Stuart Leslie), they protected the galaxy from the evil menaces of humanoid Zodian (Redmond Phillips) and rebel scientist Phantoms (Owen Wernotini). It was written by John Warrack, directed by David Collif and produced by Peter Summerton and John Walters. It was, as you suggest, made on a tight budget, but it always reassuringly had a happy and a strong moral message. The 26 episodes were shown sporadically in different ITV regions between around 1970 and 1976. [What exactly is this concept of 'jux' you mention?]

Colour 'Slip?

Q: Timeslip: Which episodes exist in colour? I know that part 12 (aka Ice Box:6) does, but how many others are there?

Stephen Rothstein, Cleveland
A. Officially only one episode of *Timeslip* exists in colour in the ITC vaults — the others were wiped during the Seventies in a similar way to the BBC clear-out that destroyed so many classic **Doctor Who** stories. On top of that, the second and third episodes of *The Day of the Clown* were made in black and white during a technicians' strike. So the video releases are entirely black and white. A short clip from the colour episode you mention was included on the **Best Children's TV of the Decade** (70s), a compilation video from Watershed pictures (distributed by Virgin — some nice clips, but mostly a waste of money). However, some pirate copies of other colour episodes have been doing the rounds, ITC have been trying to track them down for a special *Timeslip* colour box set, although attempts so far have been unsuccessful. There is now the added complication that the black and white tapes didn't sell as well as they'd hoped and their video department is in limbo because of ITC's recent take over by PolyGram. For the moment, it seems that *Timeslip* in colour won't be seen in the light of day.

Memory Alpha Interface:
Jane Killick

FEEDBACK

Your answers, updates and responses

So how did those opening credits go again...?



If you have a burning question or can update the Memory Alpha files, please write via one of the following:

TV Zone - Memory Alpha
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We regret that due to potential overloading of Memory Alpha's curators, personal correspondence cannot be entered into

Look, Simon, this is why we're not in colour, most of the time.

IAN STUART BLACK

PART 2

The Spying Game

IN 1958, when visual effects for television were in their infancy, producer Ralph Smart created a ground-breaking series called *The Invisible Man*. While the title might suggest a straight adaptation of the HG Wells novel, the show in fact concerns the exploits of a scientist who becomes invisible, and while searching for an antidote takes on various crime organizations and international terrorists. Ian Stuart Black wrote no less than twelve of the twenty-six episodes.

where they were going. They didn't know whether they were doing comedy or thrillers, and they were leaning too heavily on the actual Invisible Man tricks. I think they had intended to make it a comedy, but I turned it more into a political thriller because I happened to be interested in that."

When asked about the effects and camera tricks used in the series, Black admits that he was never involved with that aspect of the production. "I was too busy doing the same thing. It was very much

of its time, except I think it was perhaps slightly more intricate."

Spy Thriller

Having demonstrated his ability to turn out high quality scripts at short notice, Ian Stuart Black was appointed story editor on *The Invisible Man*. Meanwhile, Ralph Smart had approached Ian Fleming to write some outlines for a spy thriller series, which were then passed on to Black for comments. As a result, the writer sub-

Book Start

"I wrote a book called *Passionate City*, which was published in this country and the United States," the writer explains, providing the background to his first commission for the production. "Ralph Smart's wife had read it and I was asked to go along to see him."

Ian Stuart Black believed he was to be offered work on *The Adventures of William Tell*, a series on which Smart was executive producer, but instead discovered that there were severe production problems on *The Invisible Man*.

"It was a Tuesday and they had no script for the following Monday," Black recalls. "So they said, 'Could you get us out of this hole?' They put me in a back room with no windows, a skylight, and I wrote four scripts in five weeks so that they had material. Then there was a break, and they managed to catch up."

Although it was by no means an adaptation, had the writer looked to HG Wells's novel for inspiration?

"No, not at all," he states. "I looked at the scripts of the episodes they'd already shot, and I didn't feel that they knew quite



The invisible Man, currently enjoying a rest from its recent Bravo showings



The Invisible Man in Young Deborah Watling, making her third appearance in TV Zone in a real

sequently created his own basis for the show, which became known as *Danger Man*. Lasting four seasons, the innovative format set the standards which many of the spy series of the 1960s would follow, and launched Patrick McGeehan to international fame.

"I called the series 'Lone Wolf' right at the beginning," he reveals. "In those days, there was always a detective who had a sidekick, always you knew where they came from, always they had an office... I said, 'No. You start with one person and you don't explain exactly who it is. You have a certain amount of mystique around him, and you sustain that... like keeping the lid on a pan of boiling water'. It was as simple as that, but at that time it was quite new."

Interviewed in *TV Zone* #62, director

Peter Graham Scott claimed that most of the stories for *Danger Man* were born out of the availability of stock sets. Was this true of Ian Stuart Black's experience of the show?

"That was later on," he nods. "I left the organization when they were doing the original hall hours. When they went on to do the later series, that's probably quite true. It was quite a common trick in film and television."

Conversation naturally turns to Patrick McGeehan, the enigmatic icon of cult television.

"I liked Pat," Black enthuses. "I got on quite well with him. A typical actor, a very strong and very moral man, wouldn't tolerate a script in which he was kissing a girl or having a sexual relationship. An interesting and very defi-

nite personality, he's gone on to be world famous."

Unfortunately, Ian Stuart Black had moved on from the *Danger Man* team long before *The Prisoner* became a definite prospect. Would the writer have liked to have contributed to the series?

"That was a very special idea of Pat's own," he says, "and he occasionally used to talk about it at the bar. It would have been interesting to do, but it grew out of his own psyche, and I think Pat would have had to have written his own piece of poetry."

One Step Beyond

Instead, the writer was kept busy with a wealth of other drama series during the mid-1960s. Among these were three *Doctor Who* stories (see *TV Zone* #66), plus an American anthology series *One Step Beyond*. The show, which dealt with psychic phenomena, lasted 94 episodes, 13 of which were made in the United Kingdom.

"To make stuff in this country was much cheaper than in the States," offers Black, "so every now and again the Americans would come across. They got in touch with me, and I went to a story session and I told them this story I'd thought up on the train on the way to meet them."

The episode, *The Tiger*, featured a young girl with psychic powers. Had Ian Stuart Black done any research into ESP before approaching the script?

"I didn't need to," he states. "One side of my family comes from the West Coast of Scotland and early on I would hear their insights and beliefs of inexplicable material. I've got an open mind, because I have known people who I respect very much, who are not stupid or emotional, who have experienced things."

Adam Adamant

His next appointment with tv Fantasy was Adam Adamant, the BBC's answer to *The Avengers* which starred Gerald Harper as the crime fighting man out of Time.

"Verity Lambert, the producer, was a very clever girl," he says matter-of-factly of the tv mogul whose first producing assignment was *Doctor Who*.

Ian Stuart Black wrote two episodes for the second season, *The Bavarian Affair* and *Another Little Drink*, but claims that contributing to a running series for such a



Danger Man: Pat seen of Trust
A star line-up: Sarah Lewis (Lois Maxwell), John Dille (Patrick McGeehan), Cassie Manning (Derek Godfrey) and Captain Aldrich (Donald Pleasence)

Photo: BBC/John Dille



Danger Man
Patrick McGeehan as
John Drake, coming soon to Bravo

brief amount of time presented as problem.

"You'd just sit down, have a chat about what they were up to, give a suggestion to how you would handle it, go off and build up your story and write a synopsis, chat it through with them. As long as you had the structure right, you had the pleasure of creating the drama and characters."

Similarly, he penned only one episode of *The Champions*, *Desert Journey*. The commission came from series script editor Dennis Spooner.

God Reputation

"I had known Dennis before he ever wrote anything professionally," says Black. "In those days he and Richard Harris were working as a team, and I tried to get them an interview with my producer at the time. I liked them and met them quite a lot, and Dennis said to me when he asked me to write *The Champions*, 'You know, Ian, I find it terribly hard to ask you to write, because when I started you were God'. I said, 'Dennis if that's your attitude I'm a dead duck. No one will employ me!' I would have found it very hard to employ somebody who I had learned from. But I'm very glad I did that — that's one I keep getting royalties for. They tell it — God knows where."

"[The series] was quite a good idea. If I'd had more time I would have enjoyed doing more... it was sufficiently nutty. It was the best of the ones they did, I think.

They did things like *Mao in a Suitcase*, which I wasn't really very interested in."

Star Maidens

Ian Stuart Black's final credit for a TV Fantasy show was the little-remembered — some might say best forgotten — *Star Maidens*. Featuring a superb cast that included Judy Geeson, Gareth Thomas, Lisa Harrow and Derek Farr, the show concerned two male slaves who escape to Earth from the planet Mendasa, which is ruled by women. A German co-production, the show's thirteen episodes were made in Britain for an international market.

Ian Stuart Black was coaxed on board by Eric Peake, who had written the initial set of episodes.

"I had nothing to do with it until they ran into really terrible trouble," the writer reveals. "It was not a properly thought through concept, in my opinion. They didn't know to what extent it was serious or comic, there were too many ideas just chucked in. I was sufficiently concerned with the company, although I had no financial involvement, and I think Eric was overburdened. I was asked if I could do anything, and to be brutal I said I would but only for the cash. I didn't particularly want to do it, and I tried to help them at least finish their run."

"You've got to see ahead, and see that you can carry your prettise, and not lead into a farce. I know I wouldn't have got involved with any more."

Ian Stuart Black attempted to establish a firm direction for the show.

"I did what I normally do with a problem," he says. "I had to write it with as much belief as I could, which meant ignoring the jokes. I did one I was quite pleased with called *Creatures of the Mind*, and this had a terrifying quality in it. This was the only way I could think of holding your audience so that they respected the material. If you're terrified, you do respect. Very often I was going against the tide."

"Another thing they did, which you cannot do, was that they had continuity running through the series. In those days somebody might buy episodes four, eleven, seven and two and show them out of order. When I pointed this out they obviously didn't know this. They were doing it like a serial, and that was not possible."

Star Maidens is one of the few Science Fiction series to have remained in the archives, with no talk of video release or repeats. All of the other cult shows Ian Stuart Black worked on, however, remain popular to this day, and he claims continual surprise at the fan base which has grown around them.

"I went to a convention in Exeter, and the audience really knew so much about *Doctor Who*. I was surprised how much I enjoyed it, partly because of the pleasure they were getting out of this cult. It was better than collecting cigarette cards; it really meant something to them. I was amazed by their enthusiasm."

David Richardson



The Champions are enjoying a re-screening on BBC2

